Canyon Cinema

MOTION PICTURES

Cover by William T. Wiley

CANYON CINEMA

COOPERATIVE

Catalog 4

ROOM 220
INDUSTRIAL CENTER BUILDING
SAUSALITO, CALIFORNIA 94965
(415) 332-1514

MONDAY-FRIDAY 10-5

Canyon Cinema operates as a "no-profit" cooperative distribution center for independent filmmakers. A $2 donation is requested to help defray the publishing costs.

This catalog will be supplemented by the Canyon Cinemanews, a bi-monthly publication of interest to filmmakers and film renters. The News will carry full descriptions of new films as they are placed in the Co-op for rental. Subscriptions may be obtained for $3.00 a year by inquiring at the office address above. Additionally, periodic supplements will be printed listing all films entering the Co-op subsequent to this catalog.

Canyon Cinema Cooperative is grateful to the individuals and foundations who have donated and worked to publish this Catalog #4.

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Since its birth on a stretched sheet out in Canyon, California, Canyon Cinema has become more than a backyard view of independent film art. Now the weekly Cinematheque showings flourish on a theater screen, the bi-monthly Canyon Cinemanews civilizes many mail boxes, and for the last ten years Canyon Cinema Cooperative has been distributing the films of its now 350 members.

The Co-op is open to any filmmaker with a film of any kind, for the entries are not evaluated by the Co-op membership nor its elected Board of Directors. The films, rental prices, graphics, subject categories and descriptive notes in the catalogue are all the creations of the filmmakers. About 1400 works are listed here, organized alphabetically by their makers' names, with subject and title indexes at the back. Films are available to any potential renter along the guidelines set forth in the next few pages.

The Co-op is grateful to the National Endowment for the Arts for the matching grant, to the private donors, and the benefit screenings that have provided the necessary capital to publish this updated rental catalogue.

In a culture much given to judgement, competition and persuasion, Canyon Cinema attempts to provide a generous and civilizing influence for artists and viewers alike.

And now, as Buster Brown said: "On with the dance! Let joy be unconfined!"

— Susan Felter, for the Board of Directors

TERMS OF RENTALS

• The rental rates cited apply to a SINGLE PROJECTION OF EACH FILM, ALLOW NO PREVIEW, and LIMIT THE AUDIENCE TO 200.
• If a film is shown more than once on the same or following day, an additional 50% of the base rate is charged for each additional showing.
• For an audience over 200 persons but less than 500, payment is one-and-a-half times the base rate.
• For an audience over 500 the regular rate is doubled.
• For showings charging admission, add 50% of the base rental to the price listed.
• Unless otherwise marked, titles listed are available to theaters and other commercial film outlets for a SINGLE PROJECTION of each film on the same terms as cited above for non-commercial film-users. For more than one showing, consult with the Co-op or the filmmaker.
• No films are sent overseas for rental due to Customs' policies regarding film.

Special Rates

Rental rates are a compromise between the needs and expenses of the filmmaker and the budget of the viewer. As a matter of policy, all requests for special rates must be approved by the filmmaker. In applying for this consideration, the film user should detail the conditions under which the desired film(s) will be shown. The Co-op in turn will notify the applicant of the filmmaker's decision on the request.

TERMS OF SALE

• Inquiries will be referred directly to the filmmaker.

HOW TO BOOK A FILM

• Film bookings may be placed via official purchase order. Reservations may be made by telephone, but are only held when followed immediately with an official purchase order or the amount due paid in full. Failure to honor the Co-op's invoice prior to the shipping date indicated on the invoice will be interpreted as late cancellation and acceptance of liability for penalty charges. Exceptions to this requirement of advance payment or purchase order will be made only in cases of institutions notifying the Co-op in advance of restrictions specifically prohibiting such. Handling of subsequent booking requests will depend upon the manner in which these terms of payment are met.

AVAILABILITY OF PRINTS

• Prints of the titles listed are the property of the respective filmmakers. In many cases a single circulation print is available. It is therefore advisable that rental requests be made as far in advance as possible and that one or more alternate screening dates be listed in order of preference. This is particularly helpful in cases where a number of different titles comprise a single program.

TERMS OF CANCELLATION

• Films confirmed by invoice are reserved to honor the screening date, with allowance made for time in transit. Renters must ensure that all requests for cancellations, changes in screening dates or any alteration in a confirmed program are delivered to our office **no later than 4 WORKING DAYS prior to our SHIPPING DATE.** Failure to do so makes the offender liable to assessment of penalty charges and seriously inconveniences the other film users.

SHIPPING AND HANDLING OF PRINTS

• Films are shipped via United Parcel Service or via: prepaid/insured/4th class/Special Delivery or via prepaid/insured/library rate/Special Deliver, 7-14 days in advance of the show date.
• Renters are required to return films **POSTMARKED ON THE DAY FOLLOWING THE SCREENING DATE** — excluding United Parcel Service or Post Office holidays.
• A 50% BASE RENTAL PER DAY is charged for each day a film is late being returned to the Cooperative.
• Return should be via same terms unless otherwise specified on our invoice. We would like to encourage renters to return films by United Parcel Service when possible, as the time of the film in transit and risk of loss are lessened. In some cases it may be necessary to employ airmail or air express.

PREVIEW

• Preview of films is permitted only upon the written consent of the filmmaker. Your written request will be forwarded to the filmmaker. A prepaid $5 fee is charged per film to cover shipping and handling expenses.

PROGRAMMING ASSISTANCE

• The Cooperative does not make qualitative judgments on any of its films, or in any way act as film critic. It will however assist in the programming of films on request of the exhibitor, in so far as the request does not violate the policy of impartiality. In other words, we will be happy to tell you anything about a film in relation to subject matter, length, cost, visual description of images where possible, content, etc. We will not, however, recommend one film over another, or tell you we think this one is real good and that one isn't. Programming assistance is possible when the theme of the program is stated, the length, cost and exact date of the screening are specified. We will then be able to make suggestions of films that satisfy the requirements and you may choose whether or not you wish to actually book them for showing.
• Film users are advised to figure that the minimum cost of a program will run $1.00 to $2.00 per minute of running time.

FILMMAKERS AS LECTURERS

• A number of filmmakers appear and lecture with their work. Fees vary according to the individual filmmaker. Requests will be forwarded to the filmmaker.

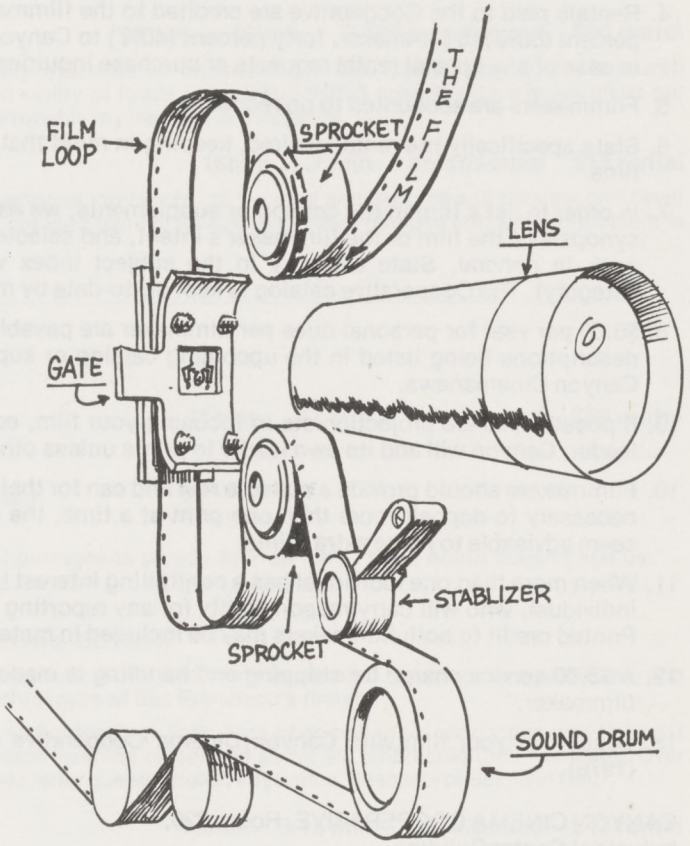
CARE AND LIABILITY FOR PRINTS

- Prints are carefully inspected and repaired if necessary following each use.
- **YOU ARE YOUR INSTITUTION ARE RESPONSIBLE FOR ANY DAMAGE TO A FILM.**
- Any damage to a print in the users possession MUST NOT BE REPAIRED (except for temporary use of non-gumming masking tape, which must NOT be run through the gate of the projector). NEVER attempt to splice a print — loss of individual film frames may completely destroy the intent and effectiveness of the filmmaker's work.
- Please put a note in the film can of damage to a film.
- Minimum charges will be assessed for repairs unless our inspection reveals extreme carelessness or damage which requires replacement of a sequence or the complete film. You are urged to supervise projection and handle the film with extreme care, such as you would afford any work of art.
- **Exhibitors must accept sole liability for print loss.**
- Exhibitors are solely liable for legal expense due to local censorship action. In such cases, the Cooperative will endeavor to assist harrassed exhibitors.

NOTES ON PROJECTION

- Pre-test the projector: keep short reel of easily replaceable film stock on hand for this purpose. REMEMBER: Prints rented from Canyon Cinema Cooperative — and other distributors — are prohibitively expensive, particularly to individuals, and sometimes absolutely irreplaceable! Your care in the handling of these films determines the extent to which they may be enjoyed by other film users — as well as our handling of your future requests.

- CLEAN THE FILM GATE with a soft brush before threading the film.
- Follow threading instructions on your projector.
- Check for correct loop, proper sound level, and see that the picture is squared on the screen.
- After showing film, REWIND CAREFULLY ONTO ORIGINAL REEL PROVIDED WITH THE FILM.
- TAPE DOWN HEAD LEADERS. Failure to tape down the leader results in binding, cinching and tearing of the film.
- REPLACE IN ORIGINAL CAN.
- FOCUS — The best friend a sharp-eyed audience ever had: a projectionist who has an inexpensive pair of binoculars. Focusing in this manner considerably alleviates the inevitable difference in apparent sharpness at the point of projection and actual sharpness at the surface of the screen. Where academy leader is provided, use the leader for fine pre-focusing, then lock or do not attempt to refocus for the remainder of the reel.



PROJECTION SPEED

- Unless otherwise noted, 16mm films have optical soundtracks, and the projection speed is "sound speed" — 24 frames per second. Films marked "silent" are also marked "24 fps" when required; otherwise normal projection is at "silent speed" — which is 16-18 frames per second. Always check the film can for special instructions concerning projection speed, framing and focusing, start and end of sound, etc.
- 8mm prints with sound require a projector with magnetic sound. Some silent prints are accompanied by 1/4 inch tapes.
- In cases where the projector is not strong enough to throw a sharp, bright image on the screen, the projectionist is urged to move the portable projector closer to the screen.

REVISED TERMS TO FILMMAKERS AGREEMENT

1. The Cooperative distributes both 8 and 16mm films, with no restrictions as to form, content, length, etc. The only qualification we must stress is that all films submitted must be prints that are, insofar as possible, free of splices.
2. Prints on deposit at the Cooperative remain the property of the filmmaker, available for his or her own use or recall, subject only to prior commitments.
3. No exclusive contracts are signed between the Cooperative and member filmmakers.
4. Rentals paid to the Cooperative are credited to the filmmaker's account. The percentage is currently split sixty percent (60%) to filmmaker, forty percent (40%) to Canyon Cinema. The Cooperative will contact the filmmaker in case of any special rental requests or purchase inquiries.
5. Filmmakers are accounted to on request.
6. State specifically the rental desired, keeping in mind that the usual rate is $1.00 to $2.00 per minute of running time.
7. In order to list a film in the catalog or supplements, we ask filmmakers to supply us with credits, description or synopsis of the film or the filmmaker's intent, and selected reviews or comments on the film or the filmmaker's work in general. State category in the subject index which the film pertains to (may be more than one category). The Cooperative catalog is kept up-to-date by means of printed supplements published periodically.
8. $5.00 per year for personal dues per filmmaker are payable every March 1st. A portion of the dues pays for film descriptions being listed in the upcoming catalog or supplement and a portion pays for a subscription to the Canyon Cinemanews.
9. If possible, to aid projectionists in focusing your film, equip each print with SMPTE or other figured focusing leader. Canyon will add its own leader to prints unless otherwise specified.
10. Filmmakers should provide a suitable reel and can for their film when depositing a print for distribution. It is not necessary to deposit more than one print at a time; the Cooperative will inform the filmmaker when it would seem advisable to make extra prints.
11. When more than one individual has a controlling interest in the film, accounting will be made in the name of **one** individual, who will carry responsibility for any reporting to others having an interest in the film's distribution. Printed credit to both filmmakers may be included in material supplied for catalog listing.
12. A $5.00 service charge for shipping and handling is made for all prints sent our for preview as requested by the filmmaker.
13. Deposit of your film with Canyon Cinema Cooperative constitutes acceptance of the Terms To Filmmakers (1976).

CANYON CINEMA COOPERATIVE, Room 220,
Industrial Center Building,
Sausalito, California 94965
(415) 332-1514

THE FILMMAKERS ARE LISTED ALPHABETICALLY. ALL DESCRIPTIONS AND GRAPHICS WERE PROVIDED BY THE FILMMAKERS.

ABRAMS, Jerry

BE-IN **16mm 7 min. color/sound $10 rental**

Music by Blue Cheer

Captures the spirit and essence of the great San Francisco Human Be-In of January 14, 1967. Ten thousand people imbued with peace, love, and euphoria. Set to hard rock such as only San Francisco blues can produce. BE-IN contains Allen Ginsberg, Lawrence Ferlinghetti, Timothy Leary, Michael McClure, Lenore Kandel, and Buddha.

Also available from Filmmakers' Co-op, N.Y., Center Cinema, Chicago, and Film Canada, Toronto, Ontario.

EYETOON **16mm 8 min. color/sound $20 rental**

Credits: Sound by David Litwin, Different Fur Trading Co., S.F.

"The sea, tranquil and violent, is the ultimate symbol for Jerry Abrams' EYETOON and the ultimate equivalent to making love--his concern in this short and visually dazzling film. Abrams contrasts the rushing faces of New York and a highway juggernaut with the peaceful joining of bodies in a Gjon Mili-like stroboscopic sequence...always with a burbling, flashing maelstrom of emotions underlying and double-exposing with the bodies. It is visually lovely, technically first-rate and impossible to ignore. The graphic sex is economically handled." --John L. Wasserman, *SF Chronicle*

"The film EYETOON would seem to be the perfect cinema synthesis of the metaphysical and sexual spiritual feelings of a sensitive experimental filmmaker." -- Reverend Earl Shagley

LOTUS WING **16 mm 17 min. B&W/color/sound $20 rental**

The world is committing sexual-political suicide by daily insertion of missile-cocks into self-orifices. Complete with ejaculatory delusions, military erections, and the animated virility of Krazy Kat. LOTUS WING spends USA over us all as our lives are spent wiping up the remains of our self-destruct. Probably my last film in this genre.

MAINSTREAM **16mm 7 min. color/sound $15 rental**

The infinite span of a thought is transformed into spatial-temporal intersects...to become and become and become and never more or less...MAINSTREAM is a fresh dip into oblivion--a confused taste of love--an expanded glimpse into a micro-moment--a sliver of mind's motion becoming.

ACME AMALGAMATED

GAY FREEDOM CELEBRATION 1975 **16mm 17 min. color/sound $20 rental**

Narration Courtesy of: Mellissa Valli & Alabaster
Starring: The San Francisco Bay Area Gay Community
Film documentation & sound mix: Ray Reiss & Fred Blanchard
Music Courtesy of: Pam & Fred Blanchard

"No matter what your sexual persuasion, simply the most outrageous parade ever on film. I hope Alioto doesn't sue us." --Frank Stavicki, Livermore pollen collector

A three part documentary of a San Francisco tradition.
I. THE PARADE: Begins in San Francisco's Financial District (Wall St. West).

II. THE CIVIC CENTER: In front of City Hall, a massive rally ensues: much frantic milling around, dancing, loving, relating, and X-rated carrying on in the Civic Ctr. fountain, under the watchful eyes of San Francisco's finest.

III. THE PARK: Concert, cum Dance, cum Rally, cum Party, in Golden Gate Park. Lots of good bands, good vibes, and letting it all hang out. Gay men and women proclaiming their liberation from the closet and above all, embracing their humanity. Over 17,000 participants, no arrests, no violence, much good times, drag queens, color, costumes, flesh, surprises, and fun.

THE PHONER & THE PHONEY **16mm 9:15 min. B&W/sound $12 rental**

Created by: Fred Blanchard & Ray Reiss

"An internal conflict with humorous overtones, cumulating in a loosely camouflaged jibe at experimental filmmaking." --I.P. Freely

"...graceful blending of video tape and film production creating interesting visual effectis." --Whogoosed the Moose

"Flowing within the space time continuum." -- Azen Joke

This movie seems to elicit strong feelings in an audience. Shown on Public Television in the midwest and to film audiences in No. California. Reactions range from confusion to anger and some people even laughed in the right places. It is our intent as artists to evoke feelings in an audience. If we do so, then we have fulfilled our artistic and creative obligation. NO ONE EVER WENT TO SLEEP DURING ONE OF OUR FILMS!!!

ADAMS, Russell R.

A ANIMATED PICTURE SHOW **16mm 4-1/2 min. color/silent at 24 fps $8 rental**

I've drawn some more things I wanted to see move. There are several parts to the film. Lots of folks have hardwood floors but I wanted to draw one that had a Red Board that does tricks. This is one part of the film. It could follow you around the house and tickle you on the ass.

ANIMATED FILM **16mm 3-1/2 min. color/silent at 24 fps $7 rental**

There is no one central story line to this film. The film is made up of parts. One day I was thinking about what a *Banana Cloud* would look like. So I drew one in among other clouds in an animated cycle. So *Banana Cloud* is one of the parts of the film. The form of the film is in parts. I'm a self indulgent artist so I draw and animate things that I design and want to see move. Some times a part will have a specific idea behind it. But mostly just to be enjoyed visually and with some laughs.

BY RUSSELL R ADAMS **S8mm 7-1/2 min. color/silent $8 rental**

This is a film employing the animation technique of producing images through a drawing and painting approach and cut-outs. The film also contains live action inserts and some clips from old movies where I thought they worked with the animation. There is no overall central idea or message.

EL SANTUARIO DE CHIMAYO **16mm 2-1/2 min. color/silent at 24 fps $3 rental**

For eleven years I have visited in the Northern New Mexico area. When there, I visit this very old church which people go to in hopes of curing various body diseases and physical impairments. Within the church there is a dirt that is used for healing. Cinepoem.

KRISTAN WATERLIGHT **16mm 2 min. color/silent at 24 fps $3 rental**

A cinepoem about woman, a woman, the river, the light, the air, the sky, motion and time. Seeking the magical band in all of these.

SIGNS AND WONDERS **16mm 2½ min. color/silent at 24 fps $3 rental**

A Cinepoem. Stone, earth, wood, sky, light, space. Man, man's tool's (stone and computerized). The door is opened to a new era.

SNAPSHOTS **16mm 3 min. B&W/silent at 24 fps $6 rental**

I enjoy seeing the drawing/painting process of making images. This is lost to the viewer most of the time. I like both of them. You can take the filmed part of the process and make another drawing. I think about it that way anyway. I use the animation technique to film the drawing process and use the mechanical apparatus of the lens to make LIGHT an integral part of the drawing/painting process. There's no color in the drawings but sometimes you see color. Maybe that's magic.

THREE GRAPHICS **16mm 6-1/2 min. B&W/sound $6 rental**

The film is about three activities I wanted to see on film. 1. A man approaching, opening and closing a door. 2. A film study of myself shaving. 3. A film portrait of a young woman I have known -- her face was quite striking. I have for some time been fascinated with the sound and film tone that Cocteau achieves at the first of his films with his voice. So in the first part of this film I had a friend speak in Russian, something I had written for the film. The sound for the second part is of a record that I liked at the time. The sound for the third part is what was on the radio at the time the filming took place.

Credits: John Lewandowsky, Carol Trimble, John Hadley & Jack ?

ADRIAN, Marc

FILMBLOCK I (1957-65) **16mm 20 min. color/B&W/sound $45 rental**

Black Movie (1957) This is a study about the effects of different colours, which are presented in rhythmic proportion. The purpose of this film is to show that the visual effect of the colour red etc., is completely different from the semantic effect of the spoken word "red". The entire film consists only of a random-generated sequence of different colours, accompanied by varied names of colours, which occur also in random-generated sequences.

Text I (1964) Text I is a computer generated film. The program of generation contains among others the following condition: from a lexical storage there should be drawn 4 words at random, words which are understandable in English as well as in German. Those words were randomly distributed as to size, length of projection and place on the screen. The aim of this film was to show the different associations, which are aroused by purely random-generated combinations of words.

Text 2 (1964) Also a computer-generated film with a program of permutation. Two rows of letters, the one containing 8, the other 9 members were permutated and result in different combinations of two-letter units on the screen. Sometimes, of course, the permutation yields semantically meaningful words.

Random (1963) Here the computer was used to develop different sets of dots on a screen. This was filmed with a camera, which was built for that purpose only. The number of dots is chosen by a random program and can go beyond a certain limit. In In this case the dots will appear as a negative image. The sound is produced by the same random program, which conducts three different electronic generators.

Go (1964) A study about different possibilities of steps made by a man and a woman. The performance of their steps is based upon mathematical permutation. Though the permutation was in no way more than a sequence, whose members were mixed at random, the film nevertheless invokes the idea of a narration. The film shall show the ability of human thinking to develop semantic contents on each given material.

Orange (1956) This is a study which was developed from an analytic protocol of free associations. The test person

front of a plate with an orange on it. The testperson was offered a set of associations, which were afterwards put in the film as stills. The length of the stills symbolizes the intensity of the testperson's associations.

THEORIA (1970) **16mm 35 min. color/mag. sound $75 rental**

A study about drug experiments. While I was giving myself a shot of a widely used drug compound, I was filmed. At the same time I made a written report about associations and colour-visions that were produced by drugs. Later on this report served as the script of the film. The upshooting remembrances and visions were reconstructed and made visible by filmed documents of my life. Through a complicated system of copying it was also possible to imitate the colour visions.

During the whole time of the experiment a record player was playing a theme of an old opera. The whole context of the produced sensation has the outer appearance of a strange, somewhat wicked Catholic mass. Most of the produced associations were naturally dealing with my ideas about art, society, or are simply mixed-up remembrances. The auditory imaginations were imitated as well as possible. The length of the film corresponds to the length of the experiment, which lasted for about 34 minutes.

ALBERS, Rudy

CYCLE **16mm 4 min. color/silent $4 rental**

A colored circle on a background of its complementary color. A reverse picture in which the circle and the background exchange colors. The complementary colors flash alternately as they progress slowly through the color wheel. As each cycle is completed the next cycle becomes faster until the alternating complementary colors change with each frame. An animated journey through a color-wheel of opposites (to be run at 24 fps).

Other distribution: Filmmakers' Co-op, New York.

ALBERTS, Ulvis

CELEBRATION (1966) **16mm 10 min. B&W/sound $10 rental**

Co-produced by Girts Langins. Music by John Day Trio.

"Its careful, lyrical montage style cutting reflects Alberts' skill, patience and poetic sense in putting this series of evocative moods together on film." --R.C. Dale, Coordinator, U. of Washington Film Series, 1967

MORNING LIGHT (1968) **16mm 8 min. color/sound $15 rental**

Girl: Galen Caspers

"MORNING LIGHT, a beautifully modulated study of a girl's psychological regeneration." -- R.C. Dale, Coordinator, U. of Washington Film Series, 1968.

Acceptance Award at the 22nd Edinburgh International Film Festival, 1968. Award winner at the 1st Annual Sinking Creek Film Competition.

NEWSFILM (1966-67) **16mm 3.5 min. B&W/silent $5 rental**

A collage-capsule report of the current state of the world.

ILLUSION SERIES (1968) **16mm 8.5 min. color/sound $15 rental**

Sound by Richard Dunlap.

ILLUSION SERIES is a film on the work of Valdis Zarins, sculptor. The film attempts to capture the lively colors which the pieces generate and through a hand-held camera convey the feeling of unity through movement.

THE ROSE COVERED COTTAGE HONEYMOON (1971) **16mm 3.5 min. color/sound $7.50 rental**

Twelve hours, morning to night, recorded a-frame-at-a-time. A panoramic view of the Space Needle, Seattle, and a color television set.

Honorable Mention, 5th Annual Bellevue Film Festival, 1971.

HOLLYWOOD BLVD. (1971) **16mm 10 min. color/sound $10 rental**

A long walk with a wide angle lens to Hollywood and Vine and back.

THE ROSE COVERED COTTAGE HONEYMOON and HOLLYWOOD BLVD. are on the same reel and should be rented together. Package rate: $12.

TWO FLATS (1970) **16mm 17 min. color/sound $20 rental**

Credits: Sound recording, Seth Weinstein. Edited by Seth Weinstein and Ulvis Alberts. Photography, Ulvis Alberts.

"TWO FLATS is a cinema verite documentary following a young Seattle couple to the San Francisco Moratorium in November 1969. The film depicts the events on the road with a spontaneous mock war on the Oregon beach and frequent breakdowns of the VW bus. In San Francisco we were confronted by the San Francisco Mime Troupe who thought we worked for a commercial television station. The exchange of slogans is one of the more interesting parts of the film. From that point the film is a visual exploration of the people gathered at the rally in Golden Gate Park. A rather quiet group. A crowd that responded most strongly to the music, and in particular a little song by Crosby, Stills, and Nash."

ALLAN, Bill and Bruce NAUMAN

CATCHING THE ASIAN CARP **16mm 3 min. color/sound $5 rental**

Narration by William Allan and Robert Nelson. Both Bill Allan and Bruce Nauman are Funk Artists.

ANDERSON, Karl

THE ANDY SHOW **16mm 13 min. color/sound $15 rental**

The film shows how Andy, a 19-year-old student in a mentally retarded class expresses himself in cartoons.

Prizewinner: San Francisco Mental Health Association Film Festival. Honorable Mention: A.P.S.A. Film Festival.

BICYCLE RACER **16mm 39 min. color/sound $50 rental**

This film summarizes 9 months in the life of Mike Neel, northern California's premier bicycle racer. Handsome MIke, 22-years-old, has become known nationally in only three years of racing competition. The film shows how he lives, trains and plans strategy with his mentor and bicycle builder Albert Eisentraut. The races in the film are at Fresno, Berkeley, Los Angeles (1973 Grand Priz), and the National Championships in Chicago.

LOST CHORD **16mm 7 min. color/sound $8 rental**

A woman gets her family off to school in the morning; the music is Sullivan's romantic 19th Century organ piece, The Lost Chord.

ANGER, Kenneth

SCORPIO RISING **16mm 29 min. color/sound $40 rental**

Concept, direction, camera and editing by Kenneth Anger. Music by Little Peggy March, The Angels, Bobby Vinton, Elvis Presley, Ray Charles, The Crystals, The Rondells , Kris Jensen, Claudine Clark, Gene McDaniels, The Surfaris. Filmed in Brooklyn and Manhattan. Cast: Bruce Byron (Scorpio), Johnny Sapienza (Taurus), Frank Carifi (Leo), John Palone (Pinstripe), Ernie Allo (Joker), Barry Rubin (Fall Guy), Steve Crandell (Blondie), Bill Dorfmann (Back), Johnny Dodds (Kid).

"A 'high' view of the Myth of the American Motorcyclist. The machine as totem, from toy to terror. Thanatos in chrome and black leather. Part I--Boys & Bolts. Part II--Image Maker. Part III--Walpurgis Party. Part IV--Rebel Rouser." -- K.A.

"...a masterpiece in the specific sense that it is composed of clarities of the fire and water workings of your earlier films into a ritual of order, depth and complexity." --Stan Brakhage

Awards: 1st Prize, Evian, France, 1966. Golden Cup, 11th Festival of Rapallo, Italy, 1965. 1st Prize, Third Annual Independent Filmmakers' Festival, Foothill College, CA. 1st Prize, Documentary, Poretta Terme Festival of Free Cinema, Italy, 1964--cited for "plastic research and expressive qualities."

ARLYCK, Ralph

SEAN **16mm 15 min. B&W/sound $20 rental**

"The film is unpretentious and yet profound in having a point of view, a sense of humor and a knowledge of how to use the limited technical resources to enhance the subject and style. Sean is a 4-year-old boy who sits barefoot on a couch in his home in Haight-Ashbury and discourses on pot (he prefers eating it to smoking it), being busted by the fuzz, how he recognizes a "speed freak" (they're so skinny), his fear of the dark, his dreams about flying and what he hopes to be doing when he is 5 (to stop sucking his thumb). -- Joseph Gelmis, *Newsday*

Screened at London, Oberhausen, San Francisco, Spoleto, Nyon, Flaherty, Whitney Museum; Canadian, American and German TV.

First Prizes at Monterey, NSA, Kenyon, Yorkton, and Fountain Valley. Awards at Foothill, Ann Arbor, Kent State, Lewis & Clark, Spring Hill, W. Fla., Illinois.

NATURAL HABITAT **16mm 18 min. B&W/sound $25 rental**

"In NATURAL HABITAT...Ralph Arlyck, through devastatingly well-selected and well-edited images--an airline hostess explaining the safety features of her plane, a girl selling Teflon pans in a department store, post-office employees adapting to the pace and rhythm of their machines--offers an uncomfortably accurate view of the robot like patterns of our daily job routines." --Arthur Knight, *Saturday Review*

Screened at Edinburgh, San Francisco, Rochester, Whitney Museum, PBS, German National Television, Fifth Ave. Cinema (N.Y.), Chicago.

First Prizes at Marin, Kent State, Lewis & Clark, Georgia. Second Prizes at NSA, Kenyon, Xavier, W. Fla. Awards at Foothill, Monterey, Sinking Creek, Bowling Green.

CENTERS OF INFLUENCE **16mm 29 min. color/sound $35 rental**

Army recruiting as practiced by a sergeant in a small upstate New York town--how he uses tanks, guns, helicopters, slick national ads, his own charm, and his "centers of influence" (local contacts) to fill his monthly quota.

"...a low keyed, sympathetic, but devastatingly honest observation of human foibles...This is not an anti-war film. Nor even an anti-Army film...a touching and amusing portrayal of the human animal." -- Edgar Daniels, *Filmmakers Newsletter*

"A highly polished documentary...incisively edited." --Owen Shapiro, Independent Filmmakers Exposition

"Film journalism at its finest." --*Michigan Daily*

Prize winner: Ann Arbor, Independent Filmmakers Exposition, Marin, Georgia. Screened PBS, German National T.V.

UNDELIVERED: NO SUCH COUNTRY **16mm 10 min. color/sound $20 rental**

A look at the U.S. Post Office the way few of its customers ever get to see it.

Over the din of hand trucks and sorting machines, the people who do the back-breaking and monotonous work behind the scenes talk about their jobs and their futures. This material is intercut with silent scenes from the lobby of any small-town American post office where the walls are filled with posters and announcements that project to customers an entirely different image of the post office and the country than the one experienced by postal employees.

Screened at the 1975 Public Broadcast Seminar and at the Museum of Modern Art. Honorable mention award at the 1975 Marin County Festival.

ARNOLD, Steve

LIBERATION OF THE MANNIQUE MECHANIQUE **16mm 15 min. B&W/sound $15 rental**

"This film has a sensitive balance of all its parts and it is realized with masterly control. Each gesture, movement, position, as well as all of the costuming, make-up and props work in a harmony for this under-dream-world of Eastern magicians. Even the bodies of the actors look as though they were designed for the film. There is odalisque fragrance of incense and kief...and behind that, almost imperceptible, the smell of rotting flesh. Arnold has made a beautiful and powerful film poem that is saturated with Style (capital S)." -- Robert Nelson

VARIOUS INCANTATIONS OF A TIBETAN SEAMSTRESS (1967-69) **16mm 10 min. B&W/sound $15 rental**

Credits: Stars: Eustasia, Joseph, Ruth Weiss, Pandora, Steve Keleman and Pond Keleman.

The film relives the various incarnations of a visionary Tibetan woman, who, when sewing, relives her past lives and transmutes into a lavish assortment of her previous selves--guided by a Hindu holyman and a bald witch, she speaks of the forties in Manhattan--of Egypt--of Paris in the twenties--of her kingdoms and vividly describes to her guides the insanities of her assorted torrid lives from cavewoman to cigarette girl.

"A film only Arnold could make!" -- Michael Wiese

Other distribution: Filmmakers' Co-op, N.Y., Paradigm Films, N.Y.

ARNOLD, Steve and Michael WIESE

THE ELEMENTS **16mm 8 min. B&W/silent $8 rental**

Cast: Brian Eaton, Yana Miles, Zaida, Lee Fuller.

THE ELEMENTS depicts personifications of Earth, Air, Fire and Water, in metaphor. The bodies of each blending in movement...A visual climax...A combination of the filmmakers' and alchemists' arts. A silent film intensifies the sound in the images themselves."

"...the film's most outstanding quality is its rich delineation in terms of what can be called traditionally fine photographic technique." -- Lenny Lipton, *Berkeley Barb*

Showings: San Francisco Museum of Art, Chicago Museum of Contemporary Art, S.F. Art Institute, Art Theatre Guild 'Midnight' Showings (17 theaters). Accompanying short film in the one-time showing of The Beatles' Magical Mystery Tour at the Straight Theatre, Haight Ashbury.

Other distribution: Filmmakers' Co-op, N.Y., Center Cinema Co-op, Chicago.

MESSAGES, MESSAGES **16mm 30 min. B&W/sound $35 rental**

A vast tapestry exploring the phenomena of psychic life, enters the mirrored corridors of a world resplendent with winged cloud creatures, insect women, underwater cities, gardens of lunar labyrinths, grottoes of transparent levitating bodies. MESSAGES, MESSAGES is an offering to the purity of the human spirit. One year in the making, it stars The Joseph, Liam O'Gallagher, Ruth Weiss, and a cast of fifty, with elaborate costumes and make-up, specially designed sets and lighting, with an original eight-track composition by William Spencer.

AUSLENDER, Leland

THE BIRTH OF APHRODITE **16mm 12 min. color/sound $15 rental**

"Dream is the myth of the individual," Jane Harrison once wrote. This film is both dream and myth. A personal version or vision of the archetypal Aphrodite legend, it depicts the birth of the Goddess of love and beauty from sky-God father and sea-Goddess mother. After a period of gestation in the ocean depths, Aphrodite is delivered from the womb of the wave, lingers briefly on the shore, then continues her ascent, becoming the planet Venus.

The distortion technique developed by the filmmaker has received wide acclaim and a full color cover story appeared in the September, 1971 issue of the *American Cinematographer* . Electronic music by Jimmy Webb, Fred Catz and Tim Weisberg is blended with subliminal vocal sounds. Unique special effects and original imagery.

Winner of 'Best Experimental Film' award at Atlanta International Film Festival; Cannes Film Festival; Edinburgh Film Festival; CINE Golden Eagle.

"...revives the forgotten aspect of magic in the cinema." --Todd McCarthy, *San Francisco Chronicle*

THE SCULPTURE OF RON BOISE **16mm 9 min. color/sound $10 rental**

Here is a poetic documentary about this famous contemporary metal sculptor, showing him at work on one of the last pieces completed before his untimely death. The viewer witnesses the step-by-step process of creation as the artist collects, cuts, shapes and welds cast-off materials into a sensitive human figure. The film concludes with a cinepoem in which Boise's works are elements in an overall abstract experience.

Boise, who lived unusually close to nature, was a pioneer in the use of 'available' materials. His works, noted for their powerful feeling and simplicity of design, have been exhibited in museums from coast-to-coast and are included in many distinguished collections.

The track includes sounds and rhythms played by Boise on unique musical sculptures, which he called 'Space Flowers'.

Winner CINE Golden Eagle Award; 3rd place Commercial Film--Annual International Cinema Competition, Photographic Society of America; Official USA entry--Venice, Addis Ababba, and Bergman International Film Festivals; San Francisco International and American Film Festivals.

AVIDAN, David

YOU NAME IT **16mm 15 min. B&W/sound $30 rental**

Credits: Scripting, directing, main acting, music, sound-editing and producing: David Avidan. Photography: Jachin Hirsch. Other Actors: Avraham Pelta, Tirtsa Arbel, Gady Skornik.

David Avidan is one of Israel's leading avant-garde poets, aside from being a leading Israeli underground filmmaker.

A practical lesson in justifiable violence and other useful items, based on the filmmaker's thesis that "sadomasochism can be practiced, like riding a bicycle or swimming". The situational reverse in which it is Caesar who slays the conspirators, rather than being slain by them, finishing with Brutus rather than letting Brutus finish him off, is only the first impulse of released situational energy, triggering an entirely unexpected sadomasochistic apparatus. As Caesar's worst enemy is obviously Caesar himself, he must both be the best protected person on Earth as well as the most exposed to danger. Protection and danger coming into a cardinal movement-unit, namely: so long as things (and film rolls) are on the move, everything is more or less safe.

Other distribution: The Thirtieth Century Films, P.O. B. 11428, Tel Aviv GIIIlo, Israel; Center Cinema Co-op, Chicago.

BABETH

ANDY WARHOL'S UNFINSHED SYMPHONY **16mm 26 min. B&W/sound $26 rental**

A clarification of the 60's and its plastic society; taking archetypes of the American landscape to deal with the search for human identity and our alienation.

BAILEY, Dan

IDA AND MIRIAM **16mm 12 min. color/sound $15 rental**

Completed in March, 1973. Maybe it's a gentle reprimand...maybe it's a documentary on South East Ohio...maybe it's a confrontation with the past, but it definitely is a rest stop. Then we continue on...

SQUIGGLE **16mm 6 min. B&W/sound $8 rental**

An Animated squiggle confronts a live action man in a dark room. The squiggle learns to deal with the man in its own way and finally can escape.

Awards: Best-In-Show, Dallas Summer Art Festival; First Place, Kodak Teenage Movie Awards; accepted into CINE; Gold Medal, Mahrburg, German; Bronze Medal, Malta; finalist at Zagreb, Yugoslavia, prizes at Baltimore Film Festival, Sinking Creek and St. Leo College.

BAILLIE, Bruce

MR. HAYASHI 16mm 3 min. B&W/sound $5.50 rental

THE GYMNASTS 16mm 8 min. B&W/sound $9 rental

Early work, originally a Canyon Cinema News.

A HURRAH FOR SOLDIERS 16mm 4 min. color/sound $5.50 rental

Dedicated to Albert Verbrugghe, whose wife was killed in Katange by U.N. soldiers, 1963.

TO PARSIFAL 16mm 16 min. color/sound $20 rental

He who becomes slowly wise.

MASS for the Dakota Sioux 16mm 20 min. B&W/sound $27.50 rental

A film Mass, dedicated to nobility and excellence.

QUIXOTE 16mm 45 min. color/B&W/sound $50 rental

In four parts, one reel.

YELLOW HORSE 16mm 9 min. color/sound $11 rental

Cycle scrambles poem. Bass solo by Pat Smith, L.A.

TERMINATION 16mm 5 min. B&W/sound $5.50 rental

By "Canyon Cinema Documentary Film Unit" -- Tulley, Baillie, etc. Made in Spring, '66 for a small community of Indian people near Laytonville, Calif. One print given to them, other now available at Co-op.

SHOW LEADER 16mm 1 min. B&W/sound Rental: Free*

*Included at no charge for shows devoted to the work of Bruce Baillie, totaling 80 minutes running time or more.

STILL LIFE 16mm 2 min. color/sound $5.50 rental

From Morning Star.

TUNG 16mm 5 min. color/B&W/silent $11 rental

CASTRO STREET 16mm 10 min. color/B&W/sound $13 rental

Coming of consciousness.

Stereophonic sound (1/4 inch) separate half track, monaural, available as option.

ALL MY LIFE 16mm 3 min. color/sound $8 rental

Caspar, Calif., old fence with red roses.

VALENTIN DE LAS SIERRAS 16mm 10 min. color/sound $13 rental

Song of revolutionary hero, Valentin, sung by Jose Santollo Nasido en Santa Crus de la Soledad; Chapala, Jalisco, Mexico.

QUICK BILLY 16mm 1 hour, 4 reels color/B&W/sound $66 rental

Rolls #14, 41, 43, 46, 47 and 52 optional. Uncut, silent. Use one projector.

Coming: ROSLYN ROMANCE, 1971--present. DAY ASHORE, 75 minutes, 4 reels. ON SUNDAYS, 1961, first film, 20 min., reworked.

BALLIS, George

THE DISPOSSESSED 16mm 33 min. color-sepia/sound $50 rental

Pit River Indians (North. Calif.) struggle to regain legal control of their lands: mass arrests of Pits--the effects of big business on the land--how dams kill rivers--Indians talk about their land, their rights--How this struggle relates to farmworkers, urban blacks, ecology and foreign wars. Legal issues raised remain in contention in 1975. Chants by Buffy St. Marie. A free 42 page reference book with each rental. Sale: $350.

"During the spring of 1972, a group of ten teaching fellows, many of whom were American Indian students in the Harvard Graduate School of Education, and I viewed a number of the most recent documentary films on Native American peoples in the U.S.. The majority of these films were filled with moral outrage, but almost totally silent on the political and economic causes of American Indian poverty and deprivation. THE DISPOSSESSED, a visually and sociologically powerful film, was a rare exception to this trend.

"The film highlights the two most basic problems facing almost all of the Indian tribes in the contemporary U.S.: super-economic exploitation by a parasitic, corporation-controlled economy, and powerlessness before the police and legal apparatus of the state and federal governments. A daring night assault of two hundred Pit River Indians on native lands "illegally occupied" by the Pacific Gas and Electric Co., in Shasta County, northern Calif., forms the scenario in which these themes are developed.

"In the 1850's, the U.S. government made a series of treaties with Calif., Indian tribes that were never ratified by Congress, and which led to the expropriation, without native compensation, of nearly 85% of the present land area of the state. The Pit River Indians alone were robbed of 3,500,000 acres of land. Following 1946, with the establishment of the Indian Claims Commission, the federal government decided to reimburse the Pit River Indians for their loss at a token price of 47 cents per acre. The Pit River tribe refused the money, and claimed that the only just compensation would be the return of their aboriginal lands.

"Specifically, the Pit River people demanded that all corporations immediately vacate their lands, and that all profits earned from this land be returned to the tribe. Further, they demanded reparations to all the native peoples of California for genocide and enforced poverty over the past century, and claimed compensation from the corporations and federal government for damage done to their land by the building of dams and power lines, railroads and highways, and by the denuding of forests for the paper industry.

"THE DISPOSSESSED lets the Pit River people speak for themselves about their land and their rights. A detailed full-frame diagram of corporation interlocks with financial institutions, public office-holders, and universities, shows the ways in which Big Business in the U.S. creates the poverty and powerlessness of not only Indian peoples, such as the Pit River tribe, but a myriad of other social, cultural, and economic groups.

"It is a brilliant film, and a must for anyone who is preoccupied with the death-producing consequences of monopoly capitalism and the life-generating qualities of the new Indian resistance. Next year, I plan to show the film in a course on the subject of political anthropology." -- Shelton Davis, *American Anthropologist*

'Grand Award', 1971 Foothill Film Festival. Rebuilding America category, American Film Festival, 1972. Best Foreign Film Mannheim German Film Festival, 1972.

TOUGHEST GAME IN TOWN **16mm 79 min. B&W/sound $80 rental**

This film documents the confusions, conflicts, failures and successes of a group of poor Chicanos trying to put themselves together into an effective community organization. A story of poor folks growing from being nobodies alone to being somebodies together. It documents in a free flowing way the struggles of this upstart board of poor Chicanos: first, the struggle with themselves to become effective leaders and administrators; second, the struggle with the trainers and consultants to become self-reliant and free, and finally, the struggle with the politicians and bureaucrats who, while they favored helping poor people, had second thoughts about helping poor people set up strong, politically independent organizations.

This film is designed generally to broaden the public's understanding of the difficulties and triumphs of doing democratic institutions, and specifically for the training of persons and groups directly involved in community organizations and development.

BARBIERI, Victor

DON'T COME IN ME **16mm 15 min. color/silent $18 rental**

Acid comment on sex and violence. Suggested for adult audiences.

"I wanted to assault and provoke the audience. I wanted to hear them howl."

"The most discussed, rejected film of the festival." -- Monterey Film Festival, 1971.

Mike Getz national tour, 1972.

BEFORE, AFTER **16mm 5 min. B&W/silent $8 rental**

A concept film with a delightful play on our expectations. The structural form and the psychic process will be of interest to film classes and study groups.

HER SECRET **16mm 19 min. B&W/silent $19 rental**

An intense and demanding film that exposes the inner psyche of a neurotic and beautiful woman.

4th of JULY BARBEQUE **16mm 6 min. Black/sound $8 rental**

A filmpoem of the 4th of July. Not to be seen but experienced through your body.

PHILL AND JEAN **16 mm 5 min. B&W/silent $8 rental**

A candid film commentary about a relationship.

AEROPLANE **16mm 3 min. B&W/sound $6 rental**

"I've always wanted to make a film just for myself."

ON CASTRO STREET **16mm 10 min. B&W/silent $9 rental**

A ten minute walk down Castro St. with me and my dog Hugh.

FUCK YOU **16mm 5 min. B&W/silent $8 rental**

"It will make you so mad it will blow your mind."

BAROSS, Jan

THE SCRATCH **16mm 3 min. color/sound $5 rental**

Credits: Filmed by Jan Baross; Camera Work, Robert Sperry; Starring Dave Cross, Jan Baross and The Scratch.

There have been scratches on film as long as there has been film. And yet no one has given films' historically loyal companion, the scratch, anything but grudging recognition. In this film the scratch plays the antagonist and at last has its due if not its revenge.

Awards: Pacific NW Filmmakers Honorable Mention; Bellevue, Wash.

THE COMPUTER SAID **16mm 2 min. color/sound $4 rental**

Credits: Animated film by Jan Baross. Hal Street, Warren Criss provided technical advice. Bell Telephone record provided sound track.

This comedy is a colorful animated film set to a much edited version of a Bell Telephone record. In the film a computer learns to speak, to sing and to engage in the pursuit of happiness. In this case happiness is wooing a female computer who is musically inclined.

Prizes: Cash awards in NW Filmmakers Co-op Cash Award Festival, 1971, Seattle.

Other distribution: Brandon Films.

BARRISH, Jerry Ross

COCKFIGHTING **16mm 24 min. color/sound $40 rental**

The film is a study of the sport of cockfighting, with an objective point of view, dealing with the history, art, and technology of a little-known subject that has a vast audience. It begins with the hatching of the fowl, their raising and training, and finally their role in combat. Cockfighting is indigenous to many peoples and cultures throughout the world, and I have attempted to capture not only the fight, but those people to whom this is truly a sport. My intention is neither to praise nor condemn cockfighting, but to explore it in an objective, yet compassionate manner. Also included are stills of etchings, paintings, and photos depicting cockfighting around the world.

BARTELL, S.M.

A STUDY IN RED, WHITE, AND BLACK **S8mm 3 min. color/silent $5 rental**

A film metaphor open to various interpretations as objectified by woman, tree, moon, and colors.

BARTLETT, Freude see FREUDE

BARTLETT, Scott

Scott Bartlett made seven films in seven years, 1966-1972. These films have been shown in every major film festival in America and Europe. If you haven't seen all of them several times, you're making a big mistake.

METANOMEN (1966) **16mm 8 min. B&W/sound $12 rental**

"METANOMEN harnesses a kind of rhythmic conflict. The film is tense and out of this tenseness arises the vision of an enigmatic girl, set in opposition to a man shown as a contrasty profile. The two characters are set in a flux of manipulated technology run wild: the balance of forces that keeps man and woman alive in the web of the great industrial culture." -- *The Wittenberg Torch*

Sale: $100

OFFON (1968) **16mm 10 min. color/sound $15 rental**

"The language of OFFON is evocation. We gaze at these iconic forms hypnotically, much the same as we are drawn to fire or water, because they make us aware of fundamental realities below the surface of normal perception." -- Gene Youngblood

"OFFON is so striking a work, so obviously a landmark, that it has been acquired by virtually every major film art collection in America, from the Museum of Modern Art to the Smithsonian Institute." -- Sheldon Renan, Curator, Pacific Film Archive

Sale: $250

MOON 1969 (1969) **16mm 15 min color/sound $25 rental**

"The interrelated convolutions and spasms of image, color, and sound that filmmaker Bartlett creates is the cumulative effect of his pioneer work using negative images, polarization, television techniques, computer-film, and electronic patterns all compressed into a visual punch that directs one where he normally would not go with a film--on a trip in search of the human soul." --Paul Brawley, *The Booklist*, American Library Association

Sale: $350

LOVEMAKING (1971) **16mm 13 min. color/sound $20 rental**

"Bartlett's film, in the judges' opinions, most closely approximated their idea of what an erotic film could be--an imaginative, suggestive, artistic, non-clinical evocation of the sexual act." -- Bruce Conner, Maurice Girodias, Arthur Knight, San Francisco International Film Festival, 1971

Sale: $200

SERPENT (1971) **16mm 15 min. color/sound $25 rental**

Sponsored by the Guggenheim Foundation.

"The serpent embodies the primal chaotic life force in mythic symbology. SERPENT uses natural and electronic imagery to particularize this creative force. The visceral impact of this marriage of metaphors brings about a union of irreconcilables, fire & water, nature & civilization, extremes of hot & cold."

Sale: $350

MEDINA **16mm 15 min. color/sound $25 rental**

Produced by Ron Stevenson.

A documentary about the old cities of Morocco. Bartlett sleptwalked into an awakening culture. Sale: $250

"It is as if all the impulse toward lyrical pattern in Barlett's film work had found an objective correlative in the walls, the steps and tiles, the dense calligraphic decoration, the shaded windows and veiled eyes of the city." -- *N.Y. Times*

1970 **16mm 30 min. color/sound $40 rental**

Sponsored by the American Film Institute.

1970--the year of the moon shot; the year of the Bartletts' only son, Adam; the year Scott's life peaked in high harmony and discord with the American culture.

This autobiographical film presented so thorough a summation of Bartlett's personal work that it rendered him harmless for years to come. Sale: $425

Available for sale from Serious Business Co., 1609 Jaynes St., Berkeley, Calif. 94703.

BASS, Howie

THE GIANT'S TATTOO PARLOR **16mm 32 min. color/B&W/sound $35 rental**

Credits: Assisted by Eric Saarinen and Henry Tiffany. Actors: Dick Lear, Sue Hoagland and Crow Thompson.

"I come now to what I thought at the time was the best (that is, the most completely and imaginatively accomplished) film of the festival, THE GIANT'S TATTOO PARLOR, by Howard Bass. In this 32-minute 'realistic fantasy', a Chaplinesque character in a top hat goes through a series of illogically related adventures in a snow-covered countryside. There is no sound in the specific action being filmed, but sounds come from outside, some of them not naturally related to the action. Likewise, still shots are introduced, sometimes as possible flashes of thought but sometimes as if the figures in these shots stood on the periphery of the action, observing it. A central episode in which the main character meets and has a string of adventures with a group of small boys is especially effective. At one moment he enters a partially destroyed barn and see them perched like black birds about the exposed roof frame and in the next moment an old carriage bearing him rushes from the barn. It is pulled by the boys, who scamper with it across a white field to a point where they tip it over and flee in all directions. One reaches for names like Fellini at scenes like this." -- Edgar Daniels, *New Cinema Review*

Other distribution: Filmmaker's Co-op, N.Y.

BATRA, Jagdish

A DAY AT YOGA CAMP **16mm 16 min. B&W/sound $16 rental**

The Yoga Camp, on a 60 acre site, is situated in the Laurentian Mountains at 8th Avenue, Val Morin, Quebec--45 miles north of Montreal. In order to give more and more people an opportunity to put yoga into practice and to draw benefit from it, Swami Vishnu-devananda, Founder-Director from Rishikesh, Himalayas, India, established this camp in 1962. It runs on voluntary contributions. Besides teaching yoga exercises, it teaches philosophy--universality of religions, meditation, non-injury to human beings and animals alike, etc. Its daily activities in the summer also include swimming, horse riding, hiking in the forests, games, etc. People from many parts of the world come to spend their vacations here, but the main bulk of them naturally come from the North American continent.

The film was shot on a catch-as-catch-can basis as no activities could be disturbed or arranged to be re-shot. Sale: $150

BECKETT, Adam

HEAVY-LIGHT (1973) **16mm 7 min. color/sound $14 rental**

Music by Barry Schrader.

This is one of those abstract animated films in which colored, richly textured light moves in a black, three-dimensional space. The pictures and the electronic score are unified in a strict structure made of three main sections which progressively develop three subsections. This film may look like it was made using computers or video to the uninitiated, but only animation and mucho optical printing are to be seen herein. Sale: $150

Awards: 1973 Sinking Creek Film Celebration; 1974 Athens International Film Festival, 1974 Humboldt Film Festival.

EVOLUTION OF THE RED STAR (1973) **16mm 7 min. color/sound $18.50 rental**

Music by Carl Stone.

Colored pen-and-ink drawings, like topological maps of biomorphic objects, grow and evolve from the red star. Once the master image is formed, this continuously throbbing, pulsating sight is used to ring changes based on years of optical work. Music and picture work together to create a mood of ecstatic tranquility. The bright colors, beautiful music, surprise at the end, etc., make this a good film for young children. Sale: $180

Other distribution: American Federation of Arts; Serious Business Co.

Awards: 1973 Sinking Creek Film Celebration; 1974 Washington National Student Film Festival; 1974 Brooklyn Independent Filmmakers Exposition; 1974 Vanguard International Competition of Electronic Music for Film; 1974 Humboldt Film Festival.

FLESH FLOWS (1974) **16mm 6.5 min. color/sound $18 rental**

Intricate animated line drawings, erotic and surreal, are transformed during three chapters from their base existence at the beginning into a continuous flight through a space filled with luminous clouds of flowing purple and turquoise gases. Hence we are shown a path from the carnal to the cosmic. Sale: $110.

Awards: 1973 Sinking Creek Celebration; 10th Chicago International F.F.; 1974 Humboldt F.F.; 1974 Ann Arbor F.F.; 13th Foothill International Independent Filmmakers' Exposition; 1974 Orange Coast F.F.

Other distribution: American Federation of Arts; Creative Film Society.

SAUSAGE CITY (1974) **16mm 5.5 min. color/sound $10 rental**

Music by Brillo.

Starting with a white screen, a city of interlocking boxes evolves, always moving, constantly changing perspective. After a while, this group of sausages begin to emerge. They are a thoroughly rendered (using fancy coloured-pencil technique) bunch of sausages. As time passes there get to be a whole bunch of sausages, in fact, the screen becomes one mass of seething, throbbing, pullulating life. The ending is a surprise. Sale: $90.

Awards: 1974 Humboldt F.F.; 1974 Ann Arbor F.F.

Other distribution: American Federation of Arts; Creative Film Society.

KITSCH IN SYNCH (1975) **16mm 4.5 min. color/sound $10 rental**

This is an abstract animation that seems to get laughs. The sound track is why, mainly; it sounds like a large group of demented ducks enthusiastically and persistently seeking oneness with the all, via energetic chanting. BUBUBABU!!! The imagery is elaborate, brightly coloured, and every single damned beat in the sound track has its own little bump. Sale: $110.

Awards: (so far, heh, heh) 1975 Cinemedia (best sound score BUBUBABU!!!); 1975 Marin County Fair.

BEESON, Coni

ANN, A PORTRAIT **16mm 19 min. color/sound $25 rental**

An intimate portrait of Ann Halprin, dancer; her work, her family, and the way she moves.

FIREFLY **16mm 6 min. B&W/sound $10 rental**

A black girl in optical rhythm through time delay.

HEALTH ON WHEELS **16mm 15 min. color/sound $15 rental**

Credits: Ray Andersen. Sponsored by National Testing Services.

A documentation of health testing of 30,000 California Cannery workers. A labor management effort using mobile testing units, highly successful method for finding killer diseases.

HOLDING **16mm 13 min. color/sound**

Two young women in love communicate through fantasy and touching in a rhythmic buildup, merging time concepts. Flashes of the past blend with the present and future in a collage of themselves, the hills, the sea and their sexuality.

THE NOW **16mm 17 min. color/sound $25 rental**

"These are my past lives when my lovers were black and my lovers were white, when I was male and when I was female." A reincarnation.

TAOS **16mm 5 min. color/sound $10 rental**

An awakened awareness of self to nature, a woman's spiritual identity with the Great Spirit, Taos.

UNFOLDING 16mm 16 min. B&W/sound

Heterosexual lovemaking as poetic expression.

WATERCRESS 16mm 13 min. color/sound

Episodes in alternative lifestyles.

WOMEN 16mm 13 min. color/sounc $20 rental

A sardonic film about the cliches laid on women.

BELL, Geoffrey and Michael LE FEVRE

POINT REYES 16mm 8 min. color/sound $7.50 rental

Music of Japanese koto and shakuhachi.

An interpretive documentary of one of the most beautiful of the unspoiled areas of the Pacific Coast--of pine clad mountains coming down to the sea, of meadows and meadow larks, of sea birds, of blue lagoons, and of surging surf--

And a lament for its possible despoliation.

BELL, Richard

PORN FREE 16mm 15 min. color/sound $25 rental

Credits: Barry Siegel.

Bernie and Alphonse decide to go after the Big Money in porno movies. Their difficulties in finding a star seem to disappear with the arrival of Antoinette Fleecy--runaway daughter of a Mafia overlord. The pace quickens to a stirring climax on the brink of sodomy.

Golden Goose Award, 1974.

TEENANGEL 16mm 4 min. B&W/sound $6 rental

Set to the song of the same name, this is the epic tale of greaser love brought to life through the magic of movies. Were you alive in '55? Don't miss this heartrending tale of 1950's romance--a Butch Wax Classic.

Awards: Ann Arbor; Baltimore F.F.

BENNETT, David

A STYROFOAM HEAD 16mm 5 min. B&W/sound $5 rental

Startling revelations in the narration by Burt Webb. How Big Business rapes the American Woman for her fun and its profit. Ernest Callenbach, editor of *Film Quarterly,* called this the second most insolent film at the Bellevue Festival.

DOOR TO DOOR 16mm 10 min. B&W/sound $10 rental

A quasi-exploitation (sync-sound) story illustrating the various pitch techniques which used to (and may still) be effective in selling worthless Negro encyclopedias to the black community. Professional acting, excellent music; shot from a point of view guaranteed to win favor with your liberal friends.

THE EXPERIMENT 16mm 12 min. B&W/sound $12 rental

With Bert Brauer, Jack Feinglass, Ron Cowan, Harvey Myers, Harry Mathias, and Barbara Whyte.

The story is based on the famous experiment of Stanley Mingram conducted at Yale, in which Eichmann is revealed as Everyman.

PEANUT FUNERAL 16mm 8 min. B&W/sound $8 rental

An absurdist's self-portrait in symbolic form. Dada is alive and well in San Francisco.

PHOTOGRAPHING THE FIGURE: A TECHNICAL FILM 16mm 6 min. color/B&W/sound $6 rental

An editing orgy parodying pornography.

THE SEARCH 16mm 5 min. B&W/sound $5 rental

The theory of intentionality burlesqued.

SNICKERSNACK 16mm 5 min. B&W/sound $5 rental

An evanescent rite scored to a double concerto for papercutter and conch shell.

BIENSTOCK, David

BRUMMER'S **16mm 10 min. color/sound $10 rental**

Cast: Robert Summers and Sudrey Shaw in main roles. Photography: Charles Powers. Sound: Itzhak Barouch.. Editing: David Bienstock and Joel Freedman. Assistant Director: Joel Freedman. Electrical and Sound Consultant: Lee Osborne. Written and Directed by David Bienstock.

"The most rigorously experimental film of the festival." -- Ernest Callenbach, judging Bellevue Festival, 1967

"...atmospheric, fourth and fifth dimension chit-chat." -- Jonas Mekas, *Village Voice*

"...This is every young couple in the world, holding every conversation they will ever hold. Bienstock's film simply outclasses everything else shown all evening: it was very good." -- Roger Ebert, *Chicago Sun-Times*

Awards: First Prize ($500) at Second City Short Film Competition, Chicago, 1967. Third Prize ($75) at Bellevue Film Festival, 1967. Special Prize ($100) at San Francisco Film Festival, 1967. Honorable Mention for student film at Chicago International Film Festival, 1967. Award of Merit ($50) at Independent Filmmakers Competition, St. Lawrence University, N.Y.

NOTHING HAPPENED THIS MORNING **16mm 21 min. color/B&W/sound $25 rental**

Acting: Christopher Kelley and Rhea Samaras. Photography: Paul Glickman. Sound: Itzhak Barouch. Titles: Richard Evans. Written, Directed and Edited by David Bienstock.

Nothing happens and everything happens--in the simplest of experiences there is a complexity and a vitality unknown and unfelt until the moment when we begin to let its wonder filter into us and flow through our bodies, our minds, and our souls. When that happens the ordinary world becomes extra-ordinary--the magic of the universe is within each moment and is perceived on as many levels as we can contain. NOTHING HAPPENED THIS MORNING attempts to capture this state of consciousness in the first 20 minutes of an ordinary-extraordinary morning.

Awards: First Prize for Experimental Film, Chicago International F.F., 1965. Shared First Prize, Ann Arbor Festival and Tour, 1966. Meritorious Participation award. San Francisco F.F., 1965. Selected for showing at Festival of Two Worlds, Spoleto, Italy, 1966.

Other distribution: Filmmakers' Co-op, N.Y. Center Cinema Co-op, Chicago. Creative Film Society. Canadian Filmmakers Distribution Center.

BIRMELIN, Bruce

TUNA FISH KISS **16mm 11 min. B&W/sound $12 rental**

An unusual "story film" involving a man and a wheelchair. Filmed on the streets of Oakland, Calif. and Pt. Reyes National Seashore. 15 months in the works. My first film, and "the beginning of it all". A widely exhibited film in the Bay Area and nationwide.

Starring Underground Actor, John Herrick, Nancy Blum, Kara the Wonder Dog, and others too forgettable to list.

A Paperclip Production. 1967.

CONSUMER'S REPORT **16mm 8 min. color/sound $10 rental**

Made from recycled TV commercials and set to an electronic music sound track, CONSUMER'S REPORT is a re-investigation of AMERICAN SOCIAL VALUES via TV imagery and supermarket dealing of the AMERICAN DREAM. Some obvious SEXUAL overtones are evident throughout. CONSUME! CONSUME!

Released 1968.

BLANK, Les

DRY WOOD **16mm 37 min. color/sound $45 rental**

HOT PEPPER **16mm 54 min. color/sound $65 rental**

Both films, DRY WOOD and HOT PEPPER may be rented together for $100.

"God respects us when we work, but He loves us when we dance" **16mm 20 min. color/sound $25 rental**

DIZZY GILLESPIE **16mm 22 min. B&W/sound $25 rental**

BLOSSER, Will

OLD MAN IN VIRGINIA **16mm 10.5 min. color/sound $12 rental**

Credits: The family of J.O. Beard. Editing assistance from Gunvor Nelson.

OLD MAN IN VIRGINIA is a home movie in the Lenny Lipton sense. It shows the filmmaker's 92-year-old grandfather and family at the old homestead. It is beautiful and green.

The moral of the film is that "as people grow old, they can't take care of themselves, and other people don't take care of you as your own people do...ordinarily."

Groups concerned with problems of aging and family relations should see it.

RAINBOWS **16mm 15.5 min. color/sound $16 rental**

Credits: With Barbara Linkevitch, John Hacharian, Nikki Spritnak, and Simon Edery. Thanks to Gunvor Nelson, Don Lloyd and Bruce Bangsberg.

RAINBOWS is a meld of several film techniques. It combines the dramatic, the documentary and the montage. It is a documentary on living in San Francisco, it is a dramatic film with actors in a real set, and in a montage it shows the hitch-hiker as piece of trash adrift in the river of cars.

The content of the film is of a general nature: What is truth and What are you living for? The moral of the film is that "things don't look right". It says this is a dynamic, hypnotic, musical way.

The film is a combination of several styles present in the San Francisco Art Institute in the years 1971 to 1974.

BODE, Boris

SOME TIME SPEND AROUND THIRD AND HOWARD (1963-67) 16mm 12 min. B&W/sound $12 rental

Cast: Sterno Joe, Big John Marshall, Mexican Pete, Harry, and others. Assistants: Jonathan Freed, Nick Shubin, Roxanne Feigler. Music by the Lovin' Spoonful and Judy Collins. Voice over picture dialogue by Rev. A.A. Allen. Photographed, edited and directed by Boris Bode.

San Francisco's skid row, human beings, wine, religion, the stock market, and failure. -- B.B.

"Nice film. You shot it around the Post Office where I painted some murals years ago." --Anton Refregier

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BODIEN, Earl

PORTRAIT ONE, EARL JAMES BARKER **16mm 18 min. B&W/silent $20 rental**

A framed portrait. The subject (E.J.B.) is the frame as well as the picture. The first part of the "picture" is relaxed, lyrical. The second part is a classic movie chase, abstracted to the point of pointlessness.

PORTRAIT TWO, THE YOUNG LADY **16mm 3 min. B&W/silent $5 rental**

A framed portrait. A film about hands and their employment. The purported subject, the young lady, is the frame. The "picture" takes place in some other century, and was filmed on location.

Dedicated to a memory of Bruce Baillie.

BOLSTER, Larry

FAIRY'S TAIL **16mm 15 sec. color/sound $1.50 rental**

The old story about the frog that went a-countin'. Frog meets a horse along the way. Fun for the whole family. Rated "G".

BOND, Tony

NOVITIATE **16mm 24:50 min. color/sound $30 rental**

"Harry Lavery continues his career as a top model while studying for the Catholic priesthood at St. Augustine's Seminary in Toronto. This, coupled with his dynamic personality and the fact he is almost a generation older than his fellow seminarians, sets him apart from the others."

". . . shows the struggle for the soul of a man in a sincere, beautiful and convincing manner." —*The Catholic Register*

Shown on CBC (Canada), ABC (Australia), RTE (Ireland).

Sale price: $300.

Other distribution: Filmmakers Co-op, N.Y.; Canadian Filmmakers Distribution Centre, Toronto.

BOOTH, Larry

RUST **16mm 7 min. color/sound $10 rental**

Rust, corrosion, the return to nature...absorbing the motors that we drove, or did they drive us? A horse approaches. They rise up, straining to raise their rusty armour against the charging forces of now. Free of any mechanical bonds, the horse races forward, not feeling the anguish of metal against salt and sea.

BOWLES, Philip

PEERAMID **16mm 5 min. color/silent at 24 fps $5 rental**

Like certain pieces of Renaissance music this is a certain set of rhythms that becomes its mirror image in the middle. The "subject" is a piece of architecture that does the same thing. Completed in June, 1972.

BRAKHAGE, Stan

DESISTFILM (1954) **16mm 7 min. B&W/sound $10 rental**

Internationally acclaimed as the classic of its genre. The camera joins a drunken adolescent party and participates in the expression of desire and frustration.

"The best film in the 1950's; breath-taking camera work; entire cinematic conception and execution is brilliant." --Willard Maas

Other distribution: Filmmakers' Co-op, N.Y. Grove Press Films.

THE WAY TO SHADOW GARDEN (1954) **16mm 10 min. B&W/sound $10 rental**

Sound by Brakhage.

Blinding himself, a young man escapes his frightening room to enter the even more terrifying beauty of Shadow Garden.

"...creates a tormented, claustrophobic world...this wild study of a tortured youth has astonishing moments of brilliance." -- *Film #12*

Other distribution: Filmmakers' Co-op, N.Y. Grove Press Films.

IN BETWEEN (1955) **16mm 10 min. color/sound $5 rental**

Music by John Cage.

Portrait of Jesse Collins: a daydream nightmare in the surrealist tradition.

Other distribution: Filmmakers' Co-op, N.Y. Grove Press Films.

REFLECTIONS ON BLACK (1955) **16mm 12 min. B&W/sound $12 rental**

A series of terrifying dramas of male-female relationships offset against the background of a New York tenement.

"...a search into the hidden, unspoken, elusive drama of relations among men and women." --Parker Tyler

Award of Distinction, Creative Film Foundation. Prize of the Selection Jury, Brussels International Film Festival, 1958.

NIGHTCATS (1956) **16mm 8 min. color/silent $10 rental**

"A bold attempt, full of visual sensibility, to use living animals, unconscious of their roles, as abstract counters in a tone poem of color and chiaroscuro." --Parker Tyler

DAYBREAK AND WHITEYE (1957) **16mm 8 min. B&W/sound $8 rental**

Sound by Brakhage.

These two films investigate frustrations in loving, DAYBREAK with a girl as object, WHITEYE with the camera as subject.

"...a winter landscape transforms itself, through the magic of motion, temperament and light, into pure poetry of white." -- Jonas Mekas

LOVING (1957) **16mm 6 min. color/silent $5 rental**

"The greens of the forest, the flesh tones of the lovers, the browns of earth, the sky and the sun evolve an expression of living in which the light consumes everything except the flesh of loving." --Cinema 16

ANTICIPATION OF THE NIGHT (1958) **16mm 42 min. color/silent $35 rental**

The daylight shadow of a man in its movement evokes lights in the night. A rose bowl held in hand reflects both sun and moon like illumination. The opening of a doorway onto trees anticipates the twilight into the night. A child is born on the lawn, born of water with its promisory rainbow, and the wild rose. It becomes the moon and the source of all light. Lights of the night become young children playing a circular game. The moon moves over a pillared temple to which all lights return. There is seen the sleep of innocents in their animal dreams, becoming the amusement, their circular game, becoming the morning. The

trees change color and lose their leaves for the morn, they become the complexity of branches in which the shadow man hangs himself.

"...a film in the first person. The protagonist, like the members of the audience, is a voyeur, and his eventual suicide is a result of his inability to participate in the 'untutored' seeing experience of a child. ANTICIPATION consists of a flow of colors and shapes which constantly intrigues us by placing the unknown object next to the known in a significant relationship, by metamorphosing one visual statement into another. Whenever Brakhage shows a shot for a second time, it gains new meaning through its new context and in relation to the material that has passed during the interval." --P. Adams Sitney

WINDOW WATER BABY MOVING (1959) **16mm 12 min. color/silent $15 rental**

"...Brakhage's treatment of the birth of his daughter. Here he unleashes the full power of his technique, so apt to become abstractly unintelligible when left to his own devices, on a specific subject. The result is a picture so forthright, so full of primitive wonder and love, so far beyond civilization in its acceptance that it becomes an experience like few in the history of the movies." --Archer Winsten, *New York Post*

Brussels International Film Festival, 1964.

SIRIUS REMEMBERED (1959) **16mm 12 min. color/silent $12 rental**

"I was coming to terms with decay of a dead thing and the decay of the memories of a loved being that had died and it was undermining all abstract concepts of death. The form was being cast out by probably the same physical need that makes dogs dance and howl in rhythm around a corpse. I was taking song as my inspiration and for the rhythm structure, just as dogs dancing, prancing around a corpse, and howling in rhythm--structures or rhythm--intervals might be considered like the birth of some kind of son." --Stan Brakhage

THE DEAD (1960) **16mm 11 min. color/silent $15 rental**

"...a very sombre and intense visual poem, a black lyric, if you like, but full of an open dramatic energy which puts it well above a formal or rhetoric exercise on Time and Eternity. In the visual form of the monuments of the Pere-Lachaise cemetery in Paris, the persistent and impenetrable geometric masonry gets to me less a symbol of death than a death-like sensation." --Donald Sutherland

"Europe, weighted down so much with that past, was THE DEAD. I was always Tourist there; I couldn't live in it. The graveyard could stand for all my view of Europe, for all the concerns with past art, for involvement with symbol. THE DEAD became my first work, in which things that might very easily be taken as symbols were so photographed as to destroy all their symbolic potential. The action of making THE DEAD kept me alive." --Stan Brakhage

Brussels International Film Festival, 1964.

Other distribution: Cinema 16 (Grove Press).

THIGH LINE LYRE TRIANGULAR (1961) **16mm 5 min. color/silent $10 rental**

"Only at a crisis do I see both the sense as I've been trained to see it (that is, with Renaissance perspective, three dimensional logic--colors as we've been trained to call a color a color, and so forth) and patterns that move straight out from the inside of the mind through the optic nerves...spots before my eyes, so to speak...and it's a very intensive, disturbing, but joyful experience. I've seen that every time a child was born...Now none of that was in WINDOW WATER BABY MOVING; and I wanted a childbirth film which expressed all of my seeing at such a time." --Stan Brakhage

Brussels International Film Festival, 1964.

BLUE MOSES (1962) **16mm 11 min. B&W/sound $15 rental**

"A *meat enigma* spoken in eternal language of director, con man, and magician. It's about the sham flesh that men create to dam the streaming of truth from their muscles and senses . . . a molecule of revelation in the shape of a drama thrown off by the artist between ANTICIPATION and DOG STAR MAN." —Michael McClure.

OH LIFE, A WOE STORY, THE A-TEST NEWS (1963) **16mm 5 min. B&W/silent $6 rental**

Three TV "concretes".

Other distribution: Filmmakers' Co-op, N.Y. and Grove Press Films.

MOTHLIGHT (1963) **16mm 4 min. color/silent $10 rental**

Essence of lepidoptera re-created between two strips of clear mylar tape: an anima animation.

"What a moth might see from birth to death if black were white and white were black."

"Brakhage made MOTHLIGHT without a camera. He just pasted mothwings and flowers on a clear strip of film and ran it through the printing machine." -- Jonas Mekas

MOTHLIGHT is a paradoxical preservation of pieces of dead moths in the eternal medium of light (which is life and draws the moth to death); so it flutters through its very disintegration. This abstract of flight captures matter's struggle to assume its proper form; the death of the moth does not cancel its nature, which on the filmstrip asserts itself. MOTHLIGHT is on one level a parable of death and resurrection, but most really concerns the persistence of the essential form, image, and motion of being." --Ken Kelman

Brussels International Film Festival, 1964. Spoleto Film Festival, 1966. An 8mm reduction print of MOTHLIGHT is available, for sale one, from Jane Brakhage, Box 170, Rollinsville, Colorado, 80474.

DOG STAR MAN (1961-1964)

"DOG STAR MAN is the most self-sufficient and innocent film...in the sense that Chaplin is. No music is needed to watch

Chaplin...because his dance is all the music that we need.

"DOG STAR MAN is silent in the sense that the greatest silent films are.

"In DOG STAR MAN the film itself becomes a dance of editing and moves as the best silent actors do with their physical movements with arm, leg, to tongue and face...The film breathes and is an organic and surging thing...it is a colossal lyrical adventure-dance of image in every variation of color." -- Michael McClure, *Art Forum*

PRELUDE: DOG STAR MAN (1961) **16mm 25 min. color/silent $30 rental**

The opening statement, complete in itself, of Brakhage's epic drama of the creation of the universe.

"In PRELUDE, Brakhage achieves a synthesis of all his techniques. In this film of exquisite beauty the images become like words: they come back again, in little bursts, and disappear, and come back again--like in sentences--creating visual and mental impressions, experiences." --Jonas Mekas

"PRELUDE is a declaration both of the unity of the world (and Brakhage's lyrical feeling of identification with it) and love for woman, expressed in transcendent, cosmic terms. His images here include both the microscopic and telescopic, and range from solar explosions to brief glimpses of the beloved's body..the degree of spiritual, cosmic feeling is remarkable. Brakhage has gone further than any of his fellows whose work I have seen." --Paul Beckley, *N.Y. Herald-Tribune*

"Four basic visual themes dominate PRELUDE: 1) the four elements, air, earth, fire and water; 2) the cosmos represented in stock footage of the sun, the moon, and the stars; 3) Brakhage's household--himself, his dog and cat, his baby, and particularly his wife's nude body; and 4) artificial, yet purely filmic devices such as painting or scratching on film, distorting lenses, double exposure and clear leader." --P. Adams Sitney

Other distribution: Cinema 16(Grove Press).

DOG STAR MAN: PART I (1962) **16mm 30 min. color/silent $30 rental**

"In the tradition of Ezra Pound's vorticism, PART I is a Noh drama, the exploration in minute detail of a single action and all its ramifications. The formal construction of the film, the interrelationships and significance of the images, has been woven on an extremely subtle level. Each shot appears only as an isolated piece...appreciated (as) it is understood within the context of the entire mosaic." --P. Adams Sitney

DOG STAR MAN: PART II (1963) **16mm 7 min. color/silent $10 rental**

"The third movement of Brakhage's masterwork; the extension of the bardic art into living film...images of life, regeneration...spring and early morning." --P. Adams Sitney

DOG STAR MAN: PART III (1964) **16mm 11 min. color/silent $15 rental**

"The fourth and penultimate section of Brakhage's film myth. The marriage of striving and fertility...midsummer and high noon." --P. Adams Sitney

DOG STAR MAN: PART IV (1964) **16mm 5 min. color/silent $10 rental**

"The fall and evening in this cycle of all history, all mankind; returning via a Fall into the generative Dream of PRELUDE. Death, cast into the future by the question, 'What is death like?' is recognized as the lens through which we grasp the limitlessness of life." --P. Adams Sitney

N.B. The complete program of DOG STAR MAN, including PRELUDE and PART I through PART IV, is available for rental at a special rate of $75. Total running time is 78 minutes.

THREE FILMS: BLUEWHITE, BLOOD'S TONE, VEIN (1965) **16mm 10 min. color/silent $10 rental**

Includes three short films: BLUEWHITE, "an intonation of child birth"; BLOOD'S TONE, "a golden nursing film"; VEIN, "a film of baby Buddha masturbation".

FIRE OF WATERS (1965) **16mm 10 min. B&W/sound $10 rental**

Sound by Brakhage.

"Inspired by a statement in a letter from poet Robert Kelly: 'The truth of the matter is this: that man lives in a fire of waters and will live eternally in the first taste'--this film is a play of light and sounds upon that theme."

Other distribution: Filmmakers' Co-op in N.Y. and Grove Press Films.

PASHT (1965) **16mm 5 min. color/silent $10 rental**

In honor of the cat, so named, and the goddess of all cats which she was named after (that taking shape in the Egyptian mind of the spirit of cats), and of birth (as she was then giving kittens when the pictures were taken), of sex as source, and finally of death (as this making was the salvage therefrom and in memoriam).

TWO: CREELEY/MCCLURE (1965) **16mm 5 min. color/silent $10 rental**

Two portraits in relation to each other, the first of Robert Creeley, the second of Michael McClure. (These companion films were reduced to 8 mm for necessary inclusion in XV SONG TRAITS but may also be rented in their original forms as here indicated.)

THE HORSEMAN, THE WOMAN, AND THE MOTH (1968) **16mm 26 min. color/silent $30 rental**

A long myth drawn directly onto the film's surface, which is painted, dyed, treated so that it will grow controlled crystals and mold--as textures of the figures and forms of the drama--, some images stamped thru melted wax crayon techniques, some images actual objects (such as moth wings) collaged directly on the celluloid...so that the protagonists of this myth (as listed in the title) weave thru crystalline structures and organic jungles of the colorful world of hypnogogic vision--edited into 'themes

and variation' that tell 'a thousand and one' stories while, at the same time, evoking Baroque music...the primary musical inspiration being the harpsichord Sonatas of Dominico Scarlatti.

LOVEMAKING (1968) **16mm 40 min. color/silent $60 rental**

An American Kama Sutra--Love's answer to filmic pornography...four visions of sexual loving which exist in an aesthetic balance of feeling the very opposite of the strip-tease as usually encountered in both Hollywood movies and the foreign, so-called 'Art Film'; a totally new experience.

SCENES FROM UNDER CHILDHOOD SECTION #1 (1967)
16mm 25 min. color $30 rental/silent or $40 rental/sound

"A visualization of the inner world of foetal beginnings, the infant, the baby, the child--a shattering of the 'myths of childhood' through revelation of the extremes of violent terror and over-whelming joy of that world darkened to most adults by their sentimental remembering of it...a 'tone poem' for the eye--very inspired by the music of Olivier Messiaen. (The visual imagery was inspired by Messiaen--NOT the Sound Track.)

"I recommend to those interested in the greatest visual experience of this film that they leave the sound track off and look at it silently. I suggest that those interested in studying the 'sound problem' of motion picture aesthetic take this opportunity to experience the film both silently and then with sound track. My study of this particular Section #1 has convinced me to leave the sound track version available--for 'study' purposes only--until the entire SCENES FROM UNDER CHILDHOOD, in all its Sections, is completed; and then I will withdraw all sound prints and replace them with the silent version only." --Stan Brakahage

SCENES FROM UNDER CHILDHOOD SECTION #2 (1969) **16mm 40 min. color/silent $60 rental**

(A continuation of the above-described work.)

SCENES FROM UNDER CHILDHOOD SECTION #3 (1969) **16mm 25 min. color/silent $40 rental**

(A continuation of the above-described work.)

SCENES FROM UNDER CHILDHOOD SECTION #4 (1970) **16mm 45 min. color/silent $60 rental**

(A continuation of the above-described work.)

THE WEIR-FALCON SAGA (1970) **16mm 30 min. color/silent $30 rental**

The term "The Weir-Falcon Saga" appeared to me, night after night, at the end of a series of dreams: I was 'true' to the feeling, tho not the images, of those dreams in the editing of this and following two films. The three films 'go' very directly together, in the order of their making (as listed); yet each seems to be a clear film in itself. At this time, I tend to think they constitute a 'Chapter #2' of "The Book of Film" I've had in mind these last five years (considering SCENES FROM UNDER CHILDHOOD as Chapter #1); and yet these 'Weir-Falcon' films occur to me as distinct from any filmmaking I have done before. They engender, in me, entirely 'new' considerations. I cannot describe them, but there is an excerpt from "The Spoils" by Basil Bunting, which raises hair on the back of my neck simlarly:

"Have you seen a falcon stoop
accurate, unforseen
and absolute, between
wind-ripples over harvest? Dread
of what's to be, is and has been--
were we not better dead?
His wings churn air
to flight.
Feathers alight
with sun, he rises where
dazzle rebuts our stare,
wonder our fright."

THE MACHINE OF EDEN (1970) **16mm 14 min. color/silent $15 rental**

"The Machine (of Eden) operates via 'spots'--from sun's disks (of the camera lens) thru emulsion grains (within which, each, a universe might be found) and snow's flakes (echoing technical aberrations on film's surface) blots (upon the lens itself) and the circles of sun and moon, etcetera; these 'mis-takes' give birth of 'shape' (which, in this work, is 'matter' subject and otherwise) amidst a weave of thought: (I add these technicalities, here, to help viewers defeat the habits of classical symbolism so that this work may be immediately seen, in its own light): the 'dream' of Eden will speak for itself."

THE ANIMALS OF EDEN AND AFTER (1970) **16mm 35 min. color/silent $35 rental**

THE ANIMALS OF EDEN AND AFTER was completed about two months ago: it is too mysterious, to me, for me to be able to write anything about it except that it seems to be the best film I've ever made.

EYES (1971) **16mm 35 min. color/silent $35 rental**

After wishing for years to be given-the-opportunity of filming some of the more "mystical" occupations of our Times--some of the more obscure Public Figures which the average imagination turns into "bogeyman"...viz: Policemen, Doctors, Soldiers, Politicians, etc.: --I was at last permitted to ride in a Pittsburgh Policecar, camera in hand, the final several days of September 1970--this opportunity due largely to the efforts of a Pittsburgh newspaper photographer, Mike Chikaris...who was sympathetic to my film show at the Carnegie Institute and responded to my wish as stated on that occasion--therefore pleaded my "cause" eloquently with Police Inspectors of his acquaintance: my thanks to him, to Sally Dixon of the Carnegie Institute and to the Policemen who created the situation that made this film possible.

DEUS EX (1971) **16mm 35 min. color/silent $35 rental**

"I have been many times very ill in hospitals; and I drew on all that experience while making 'DEUX EX' in West Penn. Hospital of Pittsburgh; but I was especially inspired by the memory of one incident in an Emergency Room of S.F.'s Mission District: while waiting for medical help, I had held myself together by reading an April-May, 1965 issue of 'Poetry Magazine'; and the following lines from Charles Olson's 'Cole's Island' had especially centered the experience, 'touchstone' of DEUS EX, for me: Charles begins the poem with the statement, 'I met Death--', and then: 'He didn't bother me, or say anything. Which is/not surprising, a person might not, in the circumstances;/ or at most a nod or something. Or they would. But they wouldn't,/or you wouldn't think to either, if it was Death. And/He certainly was, the moment I saw him.' The film begins with this sense of such an experience and goes on to envision the whole battle of hospital on these grounds, thru to heart surgery seen as equivalent to Aztec ritual sacrifice...the lengths men go to to avoid so simple and straight a relationship with Death as Charles Olson managed on/in 'Cole's Island'."

THE ACT OF SEEING WITH ONE'S OWN EYES (1971) **16mm 32 min. color/silent $35 rental**

In the Fall of 1971 I began photographing in the Allegheny Coroner's Office in downtown Pittsburgh. Thanks to the help of Sally Dixon, head of the Film Department of the Carnegie Museum, and the kind cooperation of Coroner Wecht, I was to be permitted to photograph Autopsy--a term which comes from the Greek meaning: "The act of seeing with one's own eyes." Within two weeks I had completed the photography; and I felt at that time that this film would be the third in a trilogy beginning with the film EYES and followed by DEUS EX. The filmmaker Hollis Frampton writes with the most objective clarity about the finished film:

"...Stan Brakhage, entering, with his camera, one of the forbidden, terrific locations of our culture, the autopsy room. It is a place wherein, inversely, life is cherished, for it exists to affirm that no one of us may die without knowing exactly why. All of us, in the person of the coroner, must see that, for ourselves, with our own eyes. It is a room full of appalling particular intimacies, the last ditch of individuation. Here our vague nightmare of mortality acquires the names and faces of others.

"This last is a process that requires a witness; and what 'idea' may finally have inserted itself into the sensible world we can still scarcely guess, for the camera would seem the perfect Eidetic Witness, staring with perfect compassion where we can scarcely bear to glance.

"What was to be done in that room, Stan? and then, later, with the footage? I think it must have been mostly to stand aside; to 'clear out', as much as possible, with the baggage of your own expectations, even, as to what a work of art must look like; and to see, with your own eyes, what coherence might arise within a universe for which you could decree only the boundaries." --written for the premiere of the film at The Millenium Film Workshop...these three pieces excerpted from a longer piece.

WESTERN HISTORY (1971) **16mm 8 min. color/silent $10 rental**

A thumbnail History of the Western World, all centered around the basketball court.

SEXUAL MEDITATION: ROOM WITH VIEW (1972) **16mm 4 min. color/silent $5 rental**

Directly in the tradition of "Sexual Meditation #1, Motel" (available only in 8mm), this 'sequel' does explore further possibilities of nudes in a room.

SEXUAL MEDITATION: FAUN'S ROOM, YALE (1972) **16mm 3 min. color/silent $5 rental**

This, the third of the Sexual Meditation Series might also be seen as a triangular portrait of Julia and P. Adams Sitney and Jane Brakhage.

SEXUAL MEDITATION: OFFICE SUITE (1972) **16mm 4 min. color/silent $5 rental**

This film evolves from several years' observation of the sexual energy which charges the world of business and the qualities of palatial environ which this energy often creates. It is one of the most perfect films it has been given to me to make.

SEXUAL MEDITATION: HOTEL (1972) **16mm 8 min. color/silent $6 rental**

This film takes its cue from that ultimate situation of Sex/Med/masturbation--the loft-and-lonely hotel room. It is thus easily twice the length and complexity of any other in the series.

SEXUAL MEDITATION: OPEN FIELD (1972) **16mm 8 min. color/silent $15 rental**

This film takes all the masturbatory themes of previous "Sexual Meditations" back to source in pre-adolescent dreams. "Open Field" is in the mind, of course, and exists as a weave of trees, grasses, waters and bodies poised and fleeting at childhood's end. The scene is lit as by sun and moon alike and haunted by the pursuant adult.

THE RIDDLE OF LUMEN (1972) **16mm 17 min. color/silent $17 rental**

The classic riddle was meant to be heard of course. Its answers are contained in its questions; and on the smallest piece of itself this possibility depends upon SOUND--'utterly', like they say...the pun is pivot. Therefore, my "Riddle of Lumen" depends upon qualities of LIGHT. All films do, of course. But with "The Riddle of Lumen" the "hero" of the film is light itself. It is the film I'd long wanted to make--inspired by the sense, and specific formal possibilities of the classical English Language riddle...only one appropriate to film and, thus, as distinct from language as I could make it.

THE SHORES OF PHOS: a fable (1972) **16mm 10 min. color/silent $10 rental**

"Phos equals light, but then I did also want that word within the title which would designate place, as within the nationalities of 'the fabulous'--a specific country of the imagination with tangible shores, etc. The film adheres strictly to the ordinary form of the classic fable."

THE PRESENCE (1972) **16mm 3.5 min. color/silent $5 rental**

"This is the rachety Japanese wood-block style--a short 'spook movie'."

THE WOLD SHADOW (1972) **16mm 2.5 min. color/silent $5 rental**

" 'Wold' because the word refers to 'forests' which poets later made 'plains' and because the work also contains the rustic sense 'to kill"--this then my laboriously painted vision of the god of the forest. "

THE PROCESS (1972) **16mm 13.5 min. color/silent at 24 fps $17 rental**

"*LIGHT* was primary in my consideration. All senses of 'process' are (to me) based primarily on 'thought-process'; and 'thought-process' is based primarily on 'memory re-call'; and that, as any memory process (all process finally) is electrical (firing of nerve connection) and expresses itself most clearly as a 'back-firing' of nerve endings in the eye which *DO* become visible to us (usually eyes closed) as 'brain movies'—as Michael McClure calls them. When we are not re-constructing 'a scene' (re-calling something once seen), then we are watching (on the 'screen' of closed eye-lids) the very *PROCESS* itself. . . ." —S.B.

SINCERITY REEL NO. 1 (1973) **16mm 27 min. color/silent at 24 fps $30 rental**

"This, the first completed reel of work-in-progress, draws on autobiographical energies and images which reflect the first 20 years of my living. I have three definitions of the word 'sincerity' to sustain my working along these lines of thought with this autobiographical material: (1) Ezra Pound's marvelous mistranslation of a Chinese ideogram—'Sincerity . . . the sun's lance coming to rest on the precise spot verbally' . . . (of which I would change, for my purposes, the last word to 'visually'), (2) Robert Creeley's trace-of-the-word for me on the back of a Buffalo restaurant menu—'Sym-keros . . . same-growth (Ceres) *create* . . . of the same growth', and (3) Hollis Frampton's track-of-it to 'the greek', viz—'a glazed pot (*i.e.* one which will hold water)'. This film might best be seen, then, as a graph of light equivalent to autobiographical thought process." —S.B.

SKEIN (1974) **16mm 5 min. color/silent $10 rental**

"A loosely coiled length of yarn (story)...wound on a reel--my parenthesis! This is a painted film (inspired by Nolde's 'unpainted pictures')."

AQUARIEN (1974) **16mm 5 min. color/silent $10 rental**

"EN"?--as the dictionary has it: "made of, of, or belonging to" (then) Aquarius/an. This is my first conscious make of a 'tone poem' film.

SOL (1974) **16mm 4 min. color/silent $10 rental**

"1: SUN 2 not cap: GOLD--used in alchemy 3: the sun-god of the ancient Romans"; but then also, as I understand it, a french word for earth, where-from we get our "sail"; and then (puns always intended, as I hear them): soul...This also, then, a tone poem film.

FLIGHT (1974) **16mm 5.5 min. color/silent $10 rental**

Pun on "light" intended--that short preceeding expellation of breath perhaps the 'subject matter' of this film which centers in conideration of death. It is the third tone poem film and did much surprise me by thus completing a trilogy of the '4 classical Elements'.

DOMINION (1974) **16mm 4 min. color/silent $10 rental**

The "Dynamo theories" of Henry Adams portrayed first person/sexual vision: an american businessman as lord of all he surveys.

HYMN TO HER (1974) **16mm 2.5 min. color/silent $10 rental**

"HER" to me is always Jane, in the first place, but also Hera: "goddess of women and marriage", naturally enough. Then too, as it is a hymn of light, and as he/me feels the self that way, it sings of and to itself.

CLANCY (1974) **16mm 4.5 min. color/silent $10 rental**

This is a portrait of the man I choose to call "the greatest I've known": Clancy, whom the fates surnamed Sheehy, personifies for me that which is simply human beyond condition and all conditioning.

STAR GARDEN (1974) **16mm 22 min. color/silent $30 rental**

The "STAR", as it is singular, is the sun; and it is metaphored, at the beginning of this film, by the projector anyone uses to show forth. Then the imaginary sun begins its course throughout whatever darkened room this film is seen within. At 'high noon' (of the narrative) it can be imagined as if in back of the screen, and then to shift its imagined light-source gradually back thru aftertones and imaginings of the 'stars' of the film till it achieves a one-to-one relationship with moon again. This 'sun' of the mind's eye of every viewer does not necessarily correspond with the off-screen 'pictured sun' of the film; but anyone who plays this game of illumination will surely see the film in its most completely conscious light. Otherwise it simply depicts (as Brancusi put it): "One of those days I would not trade for anything under heaven."

THE STARS ARE BEAUTIFUL (1974) **16mm 19 min. color/sound $30 rental**

This is the first sound film I've completed since 1962--the first sync-sound ever. It is a philosophical film...extending the realm of "Blue Moses". Its finest viewer, so far, has written:

"The sun,--moon--and stars, really are the footprints of God.--
"--and the broken fragments of the mirror that reflects reality.--
"--and they are quite beautiful. I had not seen them before.--" --John Newell

This project was supported by a grant from the National Endowment for the Arts.

The film is dedicated to James Broughton.

THE TEXT OF LIGHT (1974) **16mm 71 min. color/silent $100 rental**

"All that is is light"--Dun Scotus Erigena:

"To see a world in a grain of sand"--William Blake:

These the primary impulses while working on this film. It is dedicated to Jim Davis who showed me the 'first spark' of refracted film light.

"He was born, he suffered, he died" (1974) **16mm 7.5 min. color/silent $10 rental**

The quote is Joseph Conrad answering a critic who found his books too long. Conrad replied that he could write a novel on the inside of a match-book-cover, thus (as above), but that he "preferred to elaborate". The 'Life' of the film is scratched on black leader. The 'elaboration' of color tonalities is as the mind's eye responds to hieroglyph.

All the 16mm films as well as 8mm films are available for sale by writing to Jane Brakhage, Box 170, Rollinsville, Colorado 80474.

BRAND, Bill

MOMENT (1972) **16mm 25 min. B&W/sound $33 rental**

"MOMENT is 'a demonstration-exploration of the line between human information and machine information: a dynamic revelation of film's basic unit, the frame.' Formally, it consists of seven permutations of a two-and-a-half-minute shot, each of which renders the natural image increasingly incoherent until, finally, coherence is miraculously restored. What we have actually witnessed is the progressive decomposition of the original material down to its ultimate constituent as information, by means of reversing its 'direction' in decreasing lengths; so that the final restoration is, in fact, the opening shot running backwards frame by frame." —Ian Christie, *Studio International*

TOUCH TONE PHONE FILM (1973) **16mm 8 min. B&W/sound $12 rental**

". . . the slipping time between the dialled number and the hello at the other end." —B.B.

BREER, Robert

"...an artist whose works are marked by uncommon vigor, expansive imagination, sharp insight and welcome humor." --*N.Y. Times* 3/29/75

"I haven't felt as good in a long time as when I stood in the Bonino Gallery looking at Breer's constructions and movies. The amazing thing is that all this goodness and happiness is caught so simply and so effortlessly. It's done through abstract lines, through the play of plastic elements, through movements and rhythms. The happiness has its own rhythm, and Breer seems to have caught and recreated it in his work. We look at Breer's work and we begin to smile--lightly, inside, a happy sort of smile, a happy feeling like when you see anything beautiful and perfect. It's through an amazing control and economy of his materials that he achieves this; through the elimination of all the usual emotional, personal, biographical, material; not by giving in to temptations." -- Jonas Mekas, *The Village Voice*

Awards: The Max Ernst Prize: Oberhausen 1969. The sculpture *Femme* of Max Ernst, donated by the artist, is given to a film that best corresponds to the avant-garde spirit. The prize is given not just for one film but for the body of work of a filmmaker.

"Eleventh Independent Film Award--1972 to Robert Breer for his film work of the last twenty years. Since 1952, he has continued to produce a cinema of the highest quality, fusing the best of the earliest abstract cinema with the dynamics of the American Avant-Garde Film. The liveliness of his films has restored the root meaning to "animation" at a time when most animated films invoked deadly tradition. For his unique contribution to the language of cinema in the exploration of the threshholds of rapid montage; for his pioneering work in the collage film; for his enrichment of the formal cinema with works that are visually, rhythmically, and intellectually exciting, enduring, new and clear, this award is presented." --*Film Culture* #56-57, Spring '73

RECREATION (1956) **16mm 1.5 min. color/sound $4 rental**

Creative Film Foundation award. "A frame by frame collision of totally disparate images." --R.B.

Other distribution: Filmmakers' Co-op, N.Y.

JAMESTOWN BALOOS (1957) **16mm 6 min. color/sound $10 rental**

"Mixing photographs, newspaper clippings, and quickie paintings of an insolent tashisme, he ran them together as fast as racing cars. The eye absorbes them imperturbably, as if they constituted a coherent sequence. It is the succession of different images itself which comes to constitute an illusory form, comparable to that of solids in movement, and which reduces every attempt at analysis to a simple 'impression.' " --Benayoun, *Positif*

Bergamo Award.

Other distribution: Museum of Modern Art, N.Y. and Filmmakers' Co-op, N.Y.

A MAN AND HIS DOG OUT FOR AIR (1957) **16mm 3 min. B&W/sound $10 rental**

"...a brilliant and astonishing ballet animated with unprecendented virtuosity!" -- Burch, *Film Quarterly*

Selected for eight months' run with LAST YEAR AT MARIENBAD premiere in N.Y.

Other distribution: Museum of Modern Art, N.Y.; Serious Business Co., Berkeley; and Filmmakers' Co-op, N.Y.

BLAZES (1961) **16mm 3 min. color/sound $5 rental**

"100 basic images switching positions for 4 thousand frames. A continuous explosion. --R.B.

Other distribution: Museum of Modern Art, N.Y. and Filmmakers' Co-op, N.Y.

BREATHING (1963) **16mm 5¼ min. B&W/sound $10 rental**

"Breer's unpredictable lines flow forth naturally with an assurance and a serenity which are the signs of an astonishing felicity of expression." --A. Labarthe, *Cahiers du Cinema*

New York, London, Tours Film Festivals.

Other distribution: Museum of Modern Art, N.Y.

FIST FIGHT (1964) **16mm 11 min. color/sound $15 rental**

"Frame by frame collage of everything imaginable. First shown in New York production of K-H. Stockhausen's 'Originale'. Track from these performances." --R.B.

New York and London Film Festivals; Special Mention, 1965 Ann Arbor Film Festival.

Other distribution: Museum of Modern Art, N.Y. and Filmmakers' Co-op, N.Y.

69 (1968) **16mm 5 min. color/sound $12 rental**

"It's so absolutely beautiful, so perfect, so like nothing else. Forms, geometry, lines, movements, light, very basic, very pure, very surprising, very subtle." --Jonas Mekas, *Village Voice*

"A dream of Euclid." --Donald Richie.

New York; London; Tours; Oberhausen Film Festivals.

Other distribution: Museum of Modern Art, N.Y.; Serious Business Co., Berkeley; Filmmakers' Co-op, N.Y.; and V.R.I.

GULLS & BUOYS (1972) **16mm 7.5 min. color/sound $15 rental**

"In GULLS & BUOYS a large number of Breer's ideas are compressed and crystallized into a short statement of great richness. It could function excellently as an introduction to the remarkable range of pleasures available from the films of Robert Breer." -- Scott Hammen, *Afterimage*

Other distribution: Museum of Modern Art, N.Y.; Serious Business Co., Berkeley; Filmmakers' Co-op, N.Y.; and V.R.I.

BREKKE, Paul

DISPARATES **16mm 11 min. color/sound $18 rental**

"DISPARATES is a metaphor about types of change, transformation and metamorphosis, about overload and breakdown--a dream within a dream in which a type of reality, fantasy and myth are freely created and disposed of." -- P.B.

"Abstract (yet ideologically-based) study of hundreds of often unidentifiable objects from nature, so complex in structure and visual manipulation, so rich in technique and so rapid in tempo that it rather successfully defies verbal description. A work of great originality, the more important for appearing in a field already rich with achievement." --Amos Vogel, American Film Festival 'Film as Art', 1975

"DISPARATES, a brilliant runner-up (2nd prize, experimental film, Athens International Film Festival, 1975) brings together widely varying images, surface textures, optical processes, and sounds into a unified composition of sometimes dazzling beauty. I was especially struck by a multiple image of a striding horse derived from Muybridge and by a final shot of sandaled feet moving across gravel, quantized in blue, pink, and orange." --Edgar Daniels, *Filmmakers Newletter*

Special Invitations to: Festival du Cinema Americain, Deauville, 1975; The Edinburgh, London, and Nyon Film Festivals, 1975; Mannheim International Film Week, 1975; Special Prize at The American Film Festival 'Film As Art' & print purchased for EFLA Archives 1975.

Rental for Preview may be deducted from purchase price.

BRICK, Richard

LAST STAND FARMER **16mm 25 min. color/sound $50 rental**

A documentary record, filmed through four seasons, of the life and philosophy of a 67-year-old Vermont hill farmer and his struggle to keep his farm going. Draft horses, pig slaughter and recollections of a time when things were not "all rip tear 'n go". Produced with the assistance of the Vermont Council on the Arts and with the assistance of the Vermont Council on the Humanities and Public Issues under a grant from the National Endowment for the Humanities.

Credits: Produced and Directed by Richard Brick; Edited by Geof Bartz; Photographed by Adam Giffard, Mark Obenhaus, Arthur Albert, John Karol; Assistant Director Suzanne Opton; Sound Recordist Richard Brick.

9th Annual Sinking Creek Film Celebration, Cash Award; 1975 Bellevue Film Festival, Cash Award, Screened at the Museum of Modern Art (N.Y.), over Vermont ETV, and over the Eastern Educational Television Network, 1975.

Copyright by Silo Cinema, Inc., 1975. Library of Congress catalog #75-701414. NICEM #M-57713. Sale price: $400. (Apply to filmmaker.)

THE HOUSE CONSTRUCTION HOME MOVIE **16mm 11 min. color/sound $20 rental**

Time-lapse documentary which compresses five months of house construction in northern Vermont, from foundation concrete to metal roofing, into a fast moving short featuring virtuoso banjo soundtrack by Eric Weissberg.

Diplome d'Excellence, Festival International du Cinema en 16mm de Montreal, 1972; screened at the S.F. Art Institute, Brooklyn Academy of Music, the Built Environment Film Festival of Columbia U. Grad. Schl. of Architecture, 1973. Televised by Vermont ETV, KQED-TV (San Francisco) and by B.R.T., Flemish Network in Brussels.

Credits: Produced and Directed by Richard Brick; Photographed by Richard Brick and Lawrence J. Burke; Edited by Consuelo Arostegui; with architect Robert Cane and other friends.

Copyright by Silo Cinema, Inc., 1972. Library of Congress catalog #75-701412. NICEM #M-57710. Sale price: $200 (Apply to filmmaker.)

THE CONSPIRACY AND THE DYBBUK **16mm 25 min. B&W/sound $35 rental**

Political documentary of the religious exorcism of the evil spirit or dubbyk possessing Federal Judge Julius Hoffman, trial judge of the notorious conspiracy trial of the so-called "Chicago Eight". Exorcism ceremony performed by the Radical Jewish Union of New York on the steps of the federal courthouse at Foley Square, intercut with coverage of rallies addressed by Abbie Hoffman, Jerry Rubin, William Kunstler and Jean Genet. In English and Hebrew, without subtitles.

Credits: Produced and Directed by Richard Brick, Hart Perry and Peter Davis; Sound recordist Herman Henriquez; A Silo Cinema Production in cooperation with the Radical Jewish Union.

Copyright by Silo Cinema, Inc., 1971. Library of Congress catalog #75-701413. NICEM #M-57712. Sale price: $325. (Apply to filmmaker.)

Other distribution of all films: Filmmakers' Co-op, N.Y. For purchase of prints, please write: Silo Cinema, Inc., 1697 Broadway. New York, N.Y. 10019.

BRILLIANT, Barry

SNATAS FARM **16mm 8.5 min. color/sound $10 rental**

Credits: Music, Savage Grace.

A strange and confusing look at: life, death, birth, race, god and the devil.

A favorite of the Wayne Cinema Guild, Detroit.

BROOKS, David

WINTER '64-'66 **16mm 1000 sec. color/sound $20 rental**

"Door golden night room trees fire drip rain blue horse river snow birds green mountain forest dark room mist car trees window ducks are flying. 'Overtones: Raga Palas Kafi, Grant's, Slug's, Bo Diddley, Jimmy Reed, Raga Rageshri, the wind, Chuck Berry, Marvin Gay, the Beatles, Piatniksky Chorus.

"Locales: Nantucket, Kazakhstan, Grant's Nepal, Colorado, Mt. Kearsange, Iowa, 7th Street." -- D.B.

Third Prize, 1967 Ann Arbor Film Festival.

Other distribution: Filmmakers' Co-op, N.Y.

BROUGHTON, James

"James Broughton was one of the original members of the San Francisco School of independent film-makers that was active in the late forties. Broughton's films are warmer, funnier, and less inhibited than those produced by others in that original group. Also a poet and playwright, Broughton resumed film-making in 1967. His book of collected poems, A LONG UNDRESSING, was published in 1971 by The Jargon Society." --Sheldon Renan.

"For me Broughton belongs in that special pantheon which includes Vigo, Dovzhenko, Brakhage, and Bunuel." --Basil Wright

(Early black & white films. These are also available from Filmmakers' Co-op, N.Y.; Audio; Grove.)

MOTHER'S DAY (1948) **16mm 22 min. B&W/sound $25 rental**

One of the first major works of the San Francisco film movement, MOTHER'S DAY is a painfully humorous recollection of childhood in which a family of singular adults recreate their infancy by behaving as they did when growing up.

"Humorous, satirical, and overwhelmingly skillful, this ironic camera exploration of the artists's world of memory, imagination and perception is among the finest, most challenging films yet produced in this country." --Arthur Knight

"MOTHER'S DAY for me is one of the great films in film history." --Peter Kubelka

Credits: Kermit Sheets, assistant director; Frank Stauffacher, photography; Howard Brubeck, music.

Prizes: Belgium, 1949; Venice, 1952.

ADVENTURES OF JIMMY (1950) **16mm 11 min. B&W/sound $12 rental**

A satiric version of the Hero Quest, about a naive country boy's search for his ideal Love in the big city (San Francisco) with crazy frustrations at every turn. Broughton himself enacts bewildered Jimmy. Photography by Frank Stauffacher; jazz score by Weldon Kees.

"Hilarious and very witty. Mr. Broughton is an odd bird in the film aviary." --*Manchester Guardian*

LOONY TOM (1951) **16mm 10.5 min. B&W/sound $12 rental**

"This little slapstick comedy pictures the amorous progress of a prancing, baggy-trousered, bowler-hatted, demented and blissfully happy tramp who capers across a sunlit countryside making love to every woman he encounters. Half Rabelais, half Mack Sennett, LOONY TOM owes a great deal to the spirited miming of Kermit Sheets as the Happy Lover." --Paul Dehn, *London Times*

Photography & poem, James Broughton; music, Ralph Gilbert.

Festival awards: Edinburgh; Venice; Oberhausen.

FOUR IN THE AFTERNOON (1951) **16mm 15 min. B&W/sound $20 rental**

Four poetic variations on the search for love; four odd characters living out their daydreams: Game Little Gladys, The Gardener's Son, Princess Printemps, and The Aging Balletomane. Based on Broughton's own poems, this film blends image, music and verse in moods from the farcical to the elegaic.

"Lovely and delicious, true cinematic poetry." --Dylan Thomas

"The best film poetry ever made." --Willard Maas

Featuring Ann Halprin and Welland Lathrop. Photography, James Broughton; music, William O. Smith.

THE PLEASURE GARDEN (1953) **16mm 38 min. B&W/sound $50 rental**

A joyous musical fantasy celebrating Love in the Park and the victory of the pleasure principle over all prudes and killjoys. THE PLEASURE GARDEN was made in London with a professional cast and shot in the ruined gardens of the Crystal Palace.

"In Chaplin, Rene Clair, Buster Keaton, Jacques Tati we enjoy on a big scale the fruits of the poetic turned comic. Broughton is of their kind, except that he holds more strongly to feeling, makes short cuts they daren't, sees and sings out of himself, and never dilutes a joke or a movement. THE PLEASURE GARDEN thus combines the pleasures of Keystone with the love lyric. It springs like the lark, and mingles oddity, grace, satire, and laughter without a dead moment." --*Sight and Sound*

"It's on the side of the angels. It's a great testimony for Love." --Allen Ginsberg

Credits: producer, Lindsay Anderson; photography, Walter Lassally; music, Stanley Bate; assistant director, Kermit Sheets. Hattie Jacques stars as the fat fairy godmother.

Prizes: Edinburgh Festival, 1953; Cannes Festival, 1954.

(Recent films in color: these are also available from Filmmakers' Co-op, N.Y.; Serious Business Co.; Grove; American Federation of Arts.)

THE BED (1968) **16mm 20 min. color/sound $50 rental**

"One of the most lyrically erotic of independent films, THE BED is a merry allegory which celebrates impudently and imaginatively just about everything that could happen in bed (and some things that couldn't)--birth, young love, loneliness, dreams and death, amid all sorts of hanky-panky from fetishism to plain old lechery." --*Los Angeles Free Press*

"Broughton's finest film by far. It exists in a state of play fully realized." --Stan Brakhage

Credits: camera, Bill Desloge; music, Warner Jepson

Prizes in 1968: Oberhausen, Ann Arbor, Yale, Foothill

NUPTIAE (1969) **16mm 14 min. color/spund $25 rental**

"This film celebrates weddings and being wed, and the union of opposites in everything everywhere. It is my alchemical testament to the mystery of Yang and Yin." --James Broughton

"With a strong feelilng for the tension between wish and reality NUPTIAE is a semi-home movie beautifully casually photographed about a mature couple who celebrate their wedding with a civil ceremony, a religious banquet, and a private beach ritual. Broughton's lucidity, even more than his lyricism, seems as much a function of what he sees as how he sees. Like all the best filmmakers, a love for reality makes him responsible, and he is tied to his world by bonds of gratitude." Roger Greenspun, *New York Times*

"One of Broughton's finest films." --P. Adams Sitney

Credits: photography, Stan Brakhage; music, Lou Harrison.

First Award, Ann Arbor 1969; Grand Prize, Yale Film Festival 1969.

THE GOLDEN POSITIONS (1970) **16mm 32 min. color/B&W/sound $50 rental**

"A lovely, poetic, humorous and crystal investigation of mankind standing, sitting and lying down." --John Wasserman, *San Francisco Chronicle*

"James Broughton adroitly blends anatomical tableaus and pantomime, simulating everything from sexual harmony to plain

everyday desk slump. The cast parades around in jaybird comfort. The picture is funny and ever so wise." --Howard Thompson, *New York Times*

"A superb control of the cinema medium with a visual richness and an elegance approached by no other film viewed by the judges." --Bruce Conner, Maurice Girodias, Arthur Knight, 1st Erotic Film Festival

"The GOLDEN POSITIONS is a rich, warm, clear statement of humanism. There is no angst, no fragmentation, no overt experimentation. It stands apart from most of the films of the past two decades by its feeling of certainty, positiveness, and completeness. And, most importantly, THE GOLDEN POSITIONS gives us a deep and restful pleasure in the viewing." --Sheldon Renan

Credits: camera, Fred Padula; music, Robert Hughes

Grand Prize, Bellevue Film Festival, 1970; First Prize, First International Erotic Film Festival, 1970.

THIS IS IT (1971) **16mm 10 min. color/sound $15 rental**

"James Broughton's creation myth, THIS IS IT, places a 2-year-old Adam and a bright apple-red balloon in a backyard garden of Eden, and works a small miracle of the ordinary. And since that miracle is what his film is about, he achieves a kind of casual perfection in matching means and ends." --Rober Greenspun, *New York Times*

"It's simple, inspired, and ecstatic. To watch Broughton's film you need a certain silence, a certain descending to the more subtle, more fragile levels of your being--otherwise, the film and its content will not reach you, it will break to pieces. I figure this is the main reason why films of the stature and subtlety and ecstasy of THIS IS IT never reach the New York Film Festival screen." --Jonas Mekas, *Village Voice*

"A seminal film that promises to affect the course of film art for some time to come." --Hollis Frampton

Credits: camera, David Myers; sound score, Jerry Mueller

First Prize awards in 1972: Yale Film Festival, Hawaii Film Festival, Sinking Creek Film Celebration, Kenyon Film Festival.

DREAMWOOD (1972) **16mm 45 min. color/sound $70 rental**

"DREAMWOOD is James Broughton's major work to date. It is a modern day spiritual odyssey in which a man is mysteriously compelled to leave his home and embark on a voyage to a strange, and magical island. On the island he faces the most improbably and intense experiences of his life, ranging from total humiliation to a deep sense of oneness with the forces of life. Heroic in concept, subtle in execution, DREAMWOOD is a beautiful film by a true master of the medium." --David Bienstock

"DREAMWOOD recreates the world of dream in time & space using the rites of initiation for continuity and the symbols & archetypes of the Unconscious for each step in the journey toward selfhood. It is an exquisite vision/poem--the work of an artist who has brought to consciousness a beautiful plant, a thought of God, from the rich dark soil of the Unconscious. Recommended for religion, psychology, mythology, poetry, dance and general audience." --Freude Bartlett

"DREAMWOOD is Broughton's finest film." --Jerome Hill

"No single film in the whole of the American avant-garde comes as close as this one to the source of the trance film, Cocteau's BLOOD OF A POET." --P. Adams Sitney

Credits: photography, John Schofill, Fred Padula; music, Morton Subotnick.

First Prize: Independent Filmmakers Festival, Foothill, 1972.

HIGH KUKUS (1973) **16mm 3 min. color/sound $5 rental**

"A visualization of the Zen dictum of 'sitting quietly, doing nothing' HIGH KUKUS uses a single beautiful visual image while it delights with a poetic soundtrack composed of 14 gems of Broughton's wit and wonder." --Freude Bartlett

"A High Kuku is, of course, a cuckoo haiku. In inventing this form James Broughton has concocted zany verses which are 'high' in the sense that they are often metaphysical and are keenly aware of the metacomedy of things...In the contemplation of lofty themes most people are serious, though not always sincere. Broughton, however, is always sincere but hardly ever serious. Indeed, seriousness is a questionable virtue; it is gravity rather than levity, and it was that devout Catholic, G.K. Chesterton, who maintained that the angels fly because they take themselves lightly. And, in company with the angels, Broughton laughs with God rather than at him." --Alan Watts

Credits: camera, H.E. Jenkins II; sound, John Cavala

First Prize: Bolinas Poetry Film Festival, 1975.

TESTAMENT (1974) **16mm 20 min. color/sound $35 rental**

"TESTAMENT is James Broughton's exquisite self-portrait. A major figure in avant-garde filmmaking and poetry since the 1940's, Broughton views his life and life's work with irony, charm, humor, and a combination of joyous self-love and gentle self-depreciation. Scenes from his earlier films mix the elements of humor, magic, slapstick, melodrama, and romance which mark his aesthetic. A plethora of rich personal symbols is woven throughout the film, tied together by verbal games, Zen poems, anecdotes, songs, a child's prayer, dreams, and visions." --Karen Cooper

"James Broughton's TESTAMENT is one of the most remarkable films ever produced within the American independent cinema. It is the most moving and most sublimely detached of the recent trend of filmic autobiographies--by Jerome Hill, Jonas Mekas, and Stan Brakhage, to name only the masters, and Broughton's peers." --P. Adams Sitney

"A major work of film poetry and film autobiography." --William Sloan

"A beautiful, important, mysterious work." --Amos Vogel

Prize Awards 1975: Independent Filmmakers Exposition; Ann Arbor; American Film Festival; Sinking Creek Film Celebration; University of Wisconsin; Bowling Green University; SECA, San Francisco Museum of Art.

THE WATER CIRCLE (1975) **16mm 3 min. color/sound $5 rental**

An homage to Lao-Tzu, this *is* a rollicking joyful poem that celebrates the movement of the waterways of the world, set to music by Corelli and read by the poet. The image is a continuous flow of light on water.

"Exhilarating! It is Taoism alive." --Al Chung-liang Huang

Credits: camera, H.E. Jenkins II; harp, Joel Andrews

EROGENY (1976) **16mm 6 min. color/sound $12 rental**

An exploration of the human body as an intimate geography, an erogenous ceremony of touch, a mysterious healing ritual. Made with Robert Gaylor under auspices of the Pittsburgh Filmmakers Inc. Dedicated to Marie Menkén and Willard Maas.

BROWN, Robert and Frank OLVEY

THE TEMPEST **16mm 7 min. color/sound $10 rental**

A sonata-running horses-Beethoven's Op. 31, No. 2. The single subject varied with optically printed color and multiple superimposition.

1968 Bellevue Festival, Wash. State--Best Short Film.

BUEHLER, David

OH DEM BANANAS **16mm 4 min. color/sound $5 rental**

...is not about watermelons. It is, however, all about snowtire bananas, brabananas, mother bananas, yellow bananas, hedonist bananas, excremental-vision bananas, logical positivist bananas, dangling bananas, and Chiquita bananas. Music by Golden Age Troup of Portland, Oregon. (Note: Yes, we have no-ticed that this film is a send-up of O DEM you-know-whats!)

BURCKHARDT, Rudy

LURK (1965) **16mm 38 min. B&W/sound $35 rental**

Starring Edwin Denby, Red and Mimi Grooms.

"Happy with his luscious daughter Aurora in a rustic setting, Professor Borealis has devised an improved brain and is ready to transplant it. From this point the action keeps turning corners. A really great performance by Red Grooms. Photography and direction are highly personal but poker-faced. The humor is tenderly black . Burckhardt's fusion of documentary type photography with fairy tale story line is nearer Keystone than avant-garde with its visual honesty and particular virtuosity." --Edwin Denby

MONEY (1968) **16mm 45 min. B&W/sound $40 rental**

A silent screen type comedy starring Edwin Denby as Hemlock Stinge.

"It deals with old Mr. Stinge, the unlovable billionaire and many other characters, rich and poor. It shows the luxury and degradation of New York City and the simple fresh air of Maine. The story can't resist slowing up to look at a girl; it skips a few logical links when it gets too complicated. It is being told by a hard-drinking farmer to his son to inspire him to become a billionaire too. The cast are Burckhardt's friends and the acting by each looks just right. The photography is masterful and draws no attention to itself. The text by Joe Brainard, ditto. The documentary sequences show people and buildings on the kind of real life day when you keep finding comedy wherever you look. Special to Burckhardt is the light touch. The jokes--many small touching ones, others outright gags--are left unexploited and unexplained. The characters are all pretty bad, money, is the root of evil, and they ought not to enjoy themselves but they do anyway. The film is clearly unpretentious, free-wheeling and imaginative." --Edwin Denby

MADE IN MAINE (1970) **16mm 8 min. color/sound $12 rental**

"A few acres in Maine. Closeup looks at a small lake in the woods, wild flowers, clouds, mosses, ants and mushrooms. The The visual richness is fantastic, the objective eye is absorbing. Often cut by glimpses, the second time you see the film you see twice as much, and each time the power and depth of feeling are new." --Edwin Denby

"Like a mescaline high." --Frank Lima

INSIDE DOPE (1971) **16mm 35 min. B&W/color/sound $40 rental**

Starring William Dunas.

What are drugs all about? Here is an answer so many have been waiting for. In the form of a documentary epic this epic document shows their cause and effects, good and bad, and what can be done about it. Must be seen from the beginning.

B.Y.M. PRODUCTIONS

MANDALA **16mm 4 min. color/sound $5 rental**

Copyrighted by B.Y.M. Productions.

The film is a "time drawing" of mandala patterns of a very complex nature with a different constantly changing colored mandala pattern background. Two people worked on the film. It has a classic guitar sound track.

MEDITATION **16mm 5 min. color/sound $5 rental**

Music by Mickie Zekley.

Short flashes of mandala and moire patterns in close synchronization with an electronic sound track.

POTPOURRI **16mm 9 min. B&W/sound $10 rental**

Sound by Mickie Zekley. Copyrighted by B.Y.M. Productions.

This film is a "tour de force" of animation and time drawing involving the work of seven artists. A major portion of the drawing was done under the influence of LSD and a variety of other hallucinogens. The drawing is almost wholly non-representational. The sound track is a chaotic mind bending sound flow which matches the character of the visual quite well. The experience of the film gives the viewer somewhat the taste of a psychedelic experience as the work of seven "psychedelic" artists is blended into a constantly churning pattern where the identity of each artist is lost in the totality. None of the artists are sure at times who did what, but the finished film has an organization which transcends the plan of any one individual.

BITS (1968) **16mm 5 min. color/sound $5 rental**

Single frame of random material with a similarly "dissociated" sound track.

DUTCH (1968) **16mm 10 min. color/sound $10 rental**

A film portrait of an old man who makes his home in the wilderness of the Sierra Nevada in the summer. Includes mountain scenery and cloud time-lapse photography. The film and sound track were made entirely in the back country of the High Sierras.

PULSE **16mm 10 min. B&W/sound $15 rental**

Copyrighted by B.Y.M. 1969.

The film is entirely animated and consists of over 6000 meticulously executed drawings. Two artists spent over a year of full time work to complete the task. The film has both representational and abstract elements in it and some of the drawing was done on acid. The sound track is closely synchronized to the visual and consists of electronically manipulated and integrated sounds from an extreme variety of sources (bird calls, voice, many musical instruments, a jack hammer, wind, etc. etc.) as well as electronically synthesized sounds.

CAMBOU, Don

AN ARKENSTONE FANTASY **16mm 6 1/4 min. color/sound $10 rental**

Very simply, AN ARKENSTONE FANTASY is a chess game played to checkmate. The visual universe of the film is the chessboard. The only characters are the chessmen. I tried to make the film as "creatively ambiguous" as possible. By "creatively ambiguous" I mean that my intent was not to confuse, but to trigger in the viewer's mind as many multi-leveled interpretations as possible.

Awards: CINE Eagle; first place at national festivals in Baltimore, Aspen, CO, and Berkeley, CA; an award at the Golden Knight International Film Festival in Malta; and selected by the U.S. Information Agency as part of the program: "The best U.S. student films in recent years".

CAMPER, Fred

JOAN GOES TO MISERY (1967) **16mm 8 min. color/sound $8 rental**

With Joan Tollentino and Michael Prokosch.

A "short story" film which attempts to describe the states of mind which a girl goes through. Joan gets a key from a boy outside, goes into a strange apartment, removes wig, false eyelashes, makeup; depressed at her appearance, she lies on the bed and eats. The thick colors and sensual images of the film attempt to describe the tense knot of sublimated fantasies and desires which she substitutes for human contact; the simplicity of filming and lack of any calculated technical "devices" try to achieve a feeling of naturalness and believability. -- F.C.

"The grooviest part of JOAN is the color, which is swirly-grain-indoor-sunset...The free elements, home movie elements, that I can isolate in JOAN, are jump-cutting, and the colors. JOAN, as a character study, is completely believable. It rings right. It's surprising that so few underground films have attempted to portray a character, however so briefly." --Lenny Lipton, *Berkeley Barb*

A SENSE OF THE PAST (1967) **16mm 3 min. color/silent at 18fps $4 rental**

A short film description of a room, and the way light (coming through a window) illuminates papers on a desk. With the use of color, camera movement and cutting, I've tried to create a feeling of restfulness and even other-wordly silence; and a hint of other, darker elements--a sense of a violent, though not fully visible past. --F.C.

"No special lighting was used, so Camper's occasional patches of color are far from natural. The darkness is probably the film's major strength, for it produces, along with the fluid motion of the camera, an eerie, disquieting, even terrifying aura which, according to Camper, is similar to passages from James, 'whose passive description of the greatest traumas somewhat inspired the style of the film.' " --Charles Kramer, *Boston After Dark*

DAN POTTER (1967-68) **16mm 39 min. color/silent at 24fps $35 rental**

A film of a single character and situation: a boy in the woods as the seasons change from summer to late fall. At first glance, it might appear to be a film portrait; indeed the opening one-third has many close-ups of his face. But these shots are balanced by a variety of equally close shots of various natural objects--leaves, flowers, a flowing brook. As the film progresses he is seen more and more in medium and long shots, becoming more fused with the surroundings, until at the end he is totally absorbed into the now-barren forest.

I cannot clearly isolate verbal themes from the film. There are very few obvious visual "effects" or changes in the shooting, and the edited rhythms achieve neither a simple sense of "flow" nor do they encourage the audience to "participate" in the scene. Yet I feel that the film's value is in its visual expression, and to me that expression gives the boy-woods situation a mystical quality, a kind of force, which has no simple translation. One meaning that a viewer might find is a progression from the man-centered closeups isolating the boy's face and specific forest objects early in the film to a position in which the camera sees "everything" in the larger forest rather than single specifics. The film as a whole is very introspective and contemplative; actions are repeated, dissolves appear to lead to no transitions in time. Shots of the same object from different angles are often cut between, in an attempt both to establish the continuity of objects independent of cutting and create a sense of editing not as something which allows changes in location but as a means of imparting an abstract sense of rhythm to the film. While filmed in different locations in both Massachusetts and Connecticut, one feels the forest in the film as a continuous entity which relates not to any "real" woods but to the strange presences which the boy's face and surrounding nature take on in the film. --F.C.

CANTRILL, Arthur and Corinne

ROBERT KLIPPEL SCULPTURE STUDIES (1965) **16mm 10 min. B&W/sound $12 rental**

Two studies, each approximately five minutes.

Music: Larry Sitsky.

Two film studies of sculptures by the Australian sculptor, Robert Klippel, with sound for each film by Australian composer, Larry Sitsky.

THE INCISED IMAGE (1966) **16mm 23 min. color/B&W/sound $30 rental**

A film about the etcher Charles Lloyd (working in London). The first part of the film shows Charles Lloyd working plates in dry-point techniques and printing from these plates. The main part of the film is then concerned with techniques in the One Plate method of multi-color printing, developed first at William Hayter's Atelier 17 in Paris, (where Lloyd had studied). Lloyd works through some of the many possibilities of etching a plate for this technique, and then demonstrates the methods of inking the plate and pulling proofs to arrive at the final color solution for each plate.

HENRI GAUDIER-BRZESKA (1968) **16mm 30 min. color/B&W/sound $35 rental**

A comprehensive documentary on the sculptures and drawings of the young French sculptor, Henri Gaudier-Brzeska who was killed in World War I at the age of 23. The film emphasizes his involvement with Ezra Pound and Wyndham Lewis and the Vorticist movement. The commentary on the film draws heavily upon Gaudier's writings and letters and his contributions to *BLAST.* The filmmakers filmed every piece of Gaudier's sculpture accessible to them in England and France.

RED STONE DANCER (1968) **16mm 6 min. B&W/sound $10 rental**

A film study on the Red Stone Dancer, a major work by the sculptor Henri Gaudier-Brzeska.

MOVING STATICS (1969) **16mm 30 min. B&W/sound $35 rental**

The abstract kinetic art of the Dutch Mime, Will Spoor, filmed in London.

"This 1/2-hour film is a brilliant fusion of the art of abstract mime and creative film techniques, presenting a visually exciting conception of the body as a musical instrument. Will Spoor sees mime as the art of not moving, a form that has a meaning in itself. Technique, to him, is articulation and the body is a supple or rigid object stripped down to its essentials.

"The film knowingly moves into the images and ideas of Spoor and his group, expressing their actions with great fluidity by superimposing, animating and speeding their body movements. This creates a visual dimension that is dynamic and never less than fascinating." --*International Times,* 1969

4000 FRAMES--AN EYE OPENER FILM (1970) **16mm 3 min. B&W/sound $5 rental**

An experiment in visual perception, composed of 4000 separate (discontinuous) images which are flashed on the retina at the rate of 24 per second. The images pile up faster than the retina can clear them, so that at any one moment one sees a superimposition of 4 or 5 images. The film emerges as a visual record of our everyday environment: the thousands of images taken in by the eye over a period of time, condensed into a few minutes.

BOUDDI (1970) **16mm 8 min. color/sound $12 rental**

A camera calligraphy of the coastal bush at Bouddi (Australia) evoking the life energies at work in the serene landscape. The accompanying aboriginal music has similar ceaseless life rhythms, as it is also derived from the natural environment.

ISLAND FUSE (1971) **16mm 11 min. color/sound $15 rental**

Reworking one's own film history. Black and White Images shot ten years previously were refilmed to intensify manifestations of natural energies (tides, winds, ocean currents, bush growth) and also to analyze the movement and gesture of an archetypal Australian figure in the landscape--Man clearing away the Bush. ISLAND FUSE is concerned with the experience of refilming: the interaction between rear-projected image, screen, camera, projector, light, colour filters and ourselves. See photo in catalog.

The Cantrill's *FILMNOTES* are available from them: Box 1295 L, G.P.O.; Melbourne, Vic., 3001, Australia. Subscription rate is U.S. $8 for 4 issues for private individuals, and U.S. $9 for institutions, libraries, etc. All back issues are still available at the same rates.

CARNEY, John

BAL-ANAT **16mm 20 min. color/sound $25 rental**

This film traces the development of a belly dancing troup from studio training to a live performance at The Renaissance Pleasure Faire. This film has a good deal of historical information and is a good introduction to tribal dancing.

CARSON, Kit

THE LONG DISTANCE SOFT SHOE **16mm 3.5 min. B&W/sound $5 rental**

A super light lyrical entertaining quickie film (no sex) of a Golden Gate soft shoe crossing. First film by Kit Carson. Original and memorable mouth harp sound track by Richard Welsh.

DUE TO YAYA **16mm 10 min. color/sound $12 rental**

A visual exploration in the form of a tribute to the content and memories of an 86-year-old Greek woman in a small New England town. YaYa: my Grandmother Caraganis. Sound: piano by Sarah Malamut.

"Finest use of 8mm (blown up to 16mm) I have ever seen...Music is perfectly cut to the images, and together evoke strong emotional responses, recollections of one's own." --Clay Colt, *University Film Study Center Newsletter,* Cambridge

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CATO, Don

AIR WICK **16mm 4 min. B&W/sound $8 rental**

A look at a post-war restroom, slightly out of sync, somewhat autobiographical, and who you don't see or do hear. Alternate title: "Beets for Dinner"

ALLEY ANXIOUS **16mm 1:40 min. B&W/sound $6 rental**

Alleys become special places on the way to the store, school, work, or on a Saturday morning. The experience is high-lighted by the mystery of the unknown and imagination.

BOATHOUSE **16mm 7.5 min. B&W/color/sound $12 rental**

Credits: Ellie Kompaniez, harpsichord.

A before-renovation visual study of an old U.S. Coast Guard boathouse given to the Marine Biology Station at Charleston, Oregon (near Coos Bay). The boathouse and its environmental context in two movements.

DIRT BALL **16mm 3.5 min. B&W/color/sound $7 rental**

Representing a dream remembered as a 9-year-old. The manufactured image and sound are the intuitive attempts to realizing non-dimensional space. It was essential that it be hand-made and swiftly completed.

LOGGER-RHYTHMS (A) **16mm 4 min. color/sound $10 rental**

An environmental visual, audio-graphic poem of man and his technology in the Great American Forest. The forest has its own rich textures of smells, sights and sounds, which set its own patterns, they are strong yet delicate. Man and forest technology confront. The machines are crisp, hard, sharp, brilliantly colored, coarse and harsh, but yet captivating and beautiful. The machines have their own patterns and where steel axe and wedge meet the tree is another pulsing encounter. The falling of tree is a sensual and emotional experience. This film is of that moment.

LOGGER-RHYTHMS (B) **16mm 6.5 min. color/sound $12 rental**

Description is same as above for LOGGER-RHYTHMS (A), except this version contains plant and animal names.

MEDIA MESSAGE (A NATURAL CEREAL) **16mm 4 min. B&W/sound $8 rental**

Late night TV with no fine tuning, a montage of sound and images, that, in the end, only laugh at us, a quasi-religious sporting event. A household landscape.

ORANGE DOOR DREAM **16mm 4.5 min. color/sound $10 rental**

A rainy afternoon daydream, induced after a cross-country bus ride. Rhythm and transition lead to a double conclusion. A fantasy comedy.

PIPELINE PATROL **16mm 8.5 min. color/sound $15 rental**

With Michael Gravino

"Amusingly conceived little pixillated cartoon...some bright gags." --Natalie Edwards, *Cinema Canada*

"...a human and animated weirdo...Labeled E, to go with A, B, C and D." -- Betty Jane Wylie, *Motion*

A combination of human and cut-out animation with a little video, concerning the disappearance of one of World Oil Corporation's many pipeline patrolees in the land of Goumba in the voide desert inside Appaz.

Awards & Festivals: Silver Medal, Cannes, France; 1st Prize Honorable Mention, ASIFA East, N.Y.; Certificate, 10th Stratford International Film Festival; Portland Art Museum, Portland, OR, Bellevue, Washington.

PRESTO **16mm 3 min. color/sound $6 rental**

Music by "The Dukes of Dixieland".

A film painting as a means of compressing energy leading to the birth of an idea. An exploration of, and about film.

RED ALERT AND BLUE WORM **16mm 1:40 min. color/sound $6 rental**

RED ALERT--A two-fold drawn-on film. Played silent, a violent drama. With sound, a seemingly whimsical chase. Compare the personal reactions. An experiment in audio-graphic camouflage.

BLUEWORM--Man, worm, plant just passing in the landscape. Drawn-on film.

CAVEGLIA, Jerry

DE COLORES: THE FARMWORKERS' STRUGGLE (1973) S8mm 20 min. color/sound at 18 fps $20 rental

An "insiders" view of the UFW during their life and death struggle for survival in the summer of 1973. The film follows the grape harvest up the hot valley of California and into the shopping centers of the Bay Area.

This is a story of the people involved, in many places the camera was placed in the hands of the strikers themselves. A dramatic insight into Cesar Chavez and the people who feed America and suffer the pangs of poverty amidst the "pastures of plenty".

An important contemporary document--the only one of its kind in the Super 8mm format.

First Prize--Documentary--Shasta College Film Festival, 1974.

HASTA LA VICTORIA: THE MARCH ON GALLO 1975 S8mm 20 min. color/sound at 24 fps $20 rental

Why do 200 people walk 150 miles? This film explores the motivations, the dreams, the ideals of the complex group of people who marched from San Francisco to Modesto under the banner of the United Farmworkers; there to be met by 10,000 more in the largest demonstration of its kind.

The film portrays a diverse group of people who join together and in a week's time become a close, loving, and sharing migrant community moving into the hearts and minds of all they meet along the way.

CHAMBERLAIN, Bob

TIDES OF THE SUN **16mm 20 min. color/sound $20 rental**

Fifteen-and-a-half day ocean passage, schooner Marie Cèline, Santa Cruz to Lahaina, Maui, 1973, surfing, etc. included.

Received 'Honorary Pocket-Knife Award', from Fat City Films, Aspen, Colorado, 1975.

CHENG, Fuding

ETHERO **16mm 20 min. color/sound $20 rental**

Directed by Fuding Cheng; Camera, Hans Proppe; Music, Craig Bhuler.

The visions of a newborn baby turn out to be the same as his visions seen during orgasm. A cycle is indicated but release is

seen in the form of a three-eyed fetus.

"The film is expertly and lovingly photographed and edited, with the tone fluctuating rapidly between swaying romanticism of nude ballet to stark surrealism of long, never-ending hospital corridors." --D. Margoshes, *Monterey Herald*, 8/25/71

ETHERO strikingly uses sequences of an actual birtth, microphotography of sperm and egg cells, a fetus, and sex acts that are more dance form than sexy, as an effective if oblique approach to one man's reaction to the terrifying enigma of life and living." --A.H. Weiler, *N.Y. Times*

CINEMA WORKSHOP

YEVGENY YEVTUSHENKO AT PROJECT ARTAUD **16mm 20 min. B&W/sound $25 rental**

Credits: Cameras, Jerry Abrams, Steve Bailey, Bill King; Titles: Steve Bailey; Sound: Bill Glover; Editing: Jerry Abrams; Still Photography: Joey Tranchino.

A very fine documentation of a brilliant performance by Yevgeny Yevtushenko. Poems recited include Jarmarka, Nyet Da, and Babi Yar. Film is in Russian with subtitles. English introduction by Allen Ginsberg.

CITRON, Robert

VIGELAND ON LIFE **16mm 8 min. B&W/sound $10 rental**

One of the TEN BEST films of 1965 of the Photographic Society of America. Awarded a Gold Star in the 1966 Amateur Cine World (London) Festival.

"While VIGELAND ON LIFE ranked near the bottom of the popularity poll (at the Amateur Cine World Festival), it was the most controversial. The people who applauded felt that the thoughts that Robert Citron of South Africa tried to illustrate in his film were about beauty, life and love. The people who walked out interpreted it to be about sex. Excerpts of Kahlil Gibran's philosophy were combined with the nude figures of Gustav Vigeland's sculpture. The poetry-or-pornography controversy inspired by the film proves it had an impact. And it must have been cinematic, or Citron could not have made so many viewers uncomfortable with his perfectly stationary bronze people."

Other distribution: Filmmakers' Co-op, N.Y.

CLARKE, R.G.

SUNDAY AT THE PARK **16mm 16 min. B&W/sound $16 rental**

Naked people. A mindbender for squares. There's no place for them to hang their prejudice.

CLARKE, Shirley

BRIDGES GO ROUND (1958) **16mm 3.5 min. color/sound $10 rental**

Music by Teo Macero.

"By my standards, Miss Clarke's picture, an eerie close-up of the metropolitan bridges, is extraordinary. A film that captures the bizarre magic of man-made spans with the movement of a lightning clap and with the same terrible beauty." --Howard Thompson, *N.Y. Times*

"A new creative development...truly excellent." --Mr. Hugh Gray, Dept. of Film, UCLA

COHEN, Karl

THE BEDROOM (1967-70) **16mm 2 min. 1 sec. color/sound $5 rental**

THE BEDROOM, shot while on LSD and listening to the Grateful Dead, is an experimental film that might be described as a stream of consciousness trip around one room of my former residence in Iowa. The room contained many unusual objects: works of primitive art from Mexico and the Pacific Islands scattered about along with photographic changes in the lighting and other techniques.

The film, completed in 1970, was made in Super 8 and enlarged to 16mm. The sound track, from an album by the Grateful Dead, suggested the tempo of the "action" and the rate of cutting.

Festivals: Refocus, University of Iowa, Honorable Mention, 1970, Baltimore Film Festival, 1971.

TOMPKINS PARK **16mm 8 min. color/sound $8 rental**

TOMPKINS PARK is an experimental documentary about the thousands of young people who enjoy outdoor rock concerts. The film begins with a visual record of the weekly concert/dances held at Tompkins Park in New York's East Village in August, 1967. The film then takes off into the world of fantasy, suggesting where minds might wander in the midst of the excitement. The film, edited around music by the Grateful Dead, reaches a frenzied strobing climax before returning the view to the park.

The first part of the film was shot in Super 8 and later blown up to 16mm. The fantasy sequences took several months of germination to reproduce the desired emotional experiences; the film was not completed until 1971. Sale price: $84.

Kenyon Film Festiva, 1972. Shown on KEMO-TV, San Francisco.

THE STREETWALKER & THE GENTLEMAN (1975) **16mm 5.5 min. color/sound $6 rental**

The encounter is graphically portrayed from beginning to end, but somehow it's not the same with one fully clothed mime playing both parts. A delightful audience pleaser with San Francisco street mime Ralph DuPont. Original Piano accompaniment by Jeff Ross.

Exhibits: Winners and Highlights of the 1st San Francisco Erotic Film Festival-Underground Midnight Movies commercial tour of 15 theaters (2nd series of bookings scheduled). Mitchell Brothers Theaters (Bay Area group) with world premiere run of SIP THE WINE. National theatrical distribution slated for 1976.

LOVE LETTERS (1971-72) **16mm 5.5 min. color/sound $6 rental**

It started out ambitiously to be everything you always wanted to see illustrated about sex but were afraid to ask, but I couldn't keep it up from A to Z. This abecedarian spoof was well received at its first showing in the University of Santa Clara's Erotic Film Festival where it proved a light hearted change of pace. Stars Alisha Love and Eric "Big Daddy' Nord. Original soundtrack by Allan Bell, John Yager and John Goodwin.

Exhibits: Baltimore Film Festival (1972 cash award). Highlights of the 1972 Ann Arbor Film Festival-Underground Midnight Movies commercial tour of 13 theaters. Second Annual N.Y. Erotic Film Festival, 1972. Distributed - in Canada by Derma Communications, Montreal, cut version. Complete version available from Canyon has been banned in Canada .

HUNGRY EYE (1971) **16mm 6 min. color/silent $6 rental**

A touching story that answers the question "what the fuck is all that crap over the good stuff?", or is sex sexier when you can't quite see it? (A handpainted collage utilizing footage from "blue" movies--rated XXX but apt to confuse hardcore fans.) Guest stars Alisha Love and Eric "Big Daddy" Nord.

Exhibits: 1st Annual N.Y. Erotic Film Festival, 1971. University of Santa Clara Erotic Film Festival, 1972.

RALPH'S BUSY DAY (1973) **16mm 14 min. B&W/sound $8 rental**

Comedy-Family Entertainment.

As a toy who comes to life, Ralph trips through San Francisco in search of a free lunch. He encounters tourists, street artists, cable cars and various objects animate and inanimate. Rated G, suitable for children. A modern silent comedy with piano soundtrack by Dr. Real.

Exhibits: Baltimore Film Festival, 1973. KEMO-TV, San Francisco. Premiered at the Avenue Theater, San Francisco, accompanied by Bob Vaughn on the mighty Wurlitzer.

BLOW GLASS (1969-70) **16mm 8.5 min. color/sound $6 rental**

Documentary

The film concentrates on C. Fritz Dreisbach, a former glass blowing instructor at the Toledo Museum of Art and his individual manner of work. Filmed in the garage where Harvy Littleton and Nick Labino built their first glass furnace and started the American Renaissance of the glass blower as individual artist (instead of company designed and produced products). Film ends with the final emptying of the furnaces when the facility was moved to its new building in 1970.

Exhibits: Independent Film-makers Festival, Foothill College, 1970. Refocus, University of Iowa, 1972 (honorable mention), KEMO-TV, San Francisco. Also shown publicly at the Toledo Museum of Art, Fort Wayne Art Museum, U. of California, Davis. Purchased by the Toledo Public Library.

FACE POEM (1972) **16mm 3 min. color/sound $4 rental**

Experimental

A contemporary dance of life expressed through a wide range of faces (hundreds of them). Music by George Koehler and Connie Keeler.

Exhibits: Independent Film-Makers Competition, Central Michigan U. 1973. Yale Film Festival, 1972. Shown on KEMO-TV, San Francisco.

COLT, Clay

NATURAL MAGIC **S8mm 3.5 min. B&W/sound at 18fps $3 rental**
16mm 7 min. B&W/sound $7 rental

Credits: With Margery Cohen & Larry Gendron.

"Witch is in all women, everything. It's theatre, revolution, magic, terror and joy...Witches have always been women who dared

to be courageous, aggressive, intelligent, non-conformist, explorative, independent...(this may explain why nine million women have been destroyed as witches)...A witch lives and laughs in every woman. She is the free part of us beneath the shy smiles." --*The Witch Manifesto*

Charismatic and spontaneous, comical and ominous, a film that made itself.

CONNER, Bruce

FOUR FILMS BY BRUCE CONNER (A) **16mm 19 min. $35 rental**

VIVIAN 2.5 min. B&W/sound A portrait of Vivan Kurz and Mona Lisa. 1964.

PERMIAN STRATA New Testament: R.Zimmerman Version.

A MOVIE 12 min. B&W/sound 1958

"...a history of transportation in the U.S. I can't accept the fact that it is not shown in every high school social studies class in California." --Max Goldcrab, *Good Times*

TEN SECOND MOVIE The poster for N.Y. Film Festival, 1965.

FOUR FILMS BY BRUCE CONNER (B) **16mm 27 min. $40 rental**

THE WHITE ROSE - Jay de Feo's painting in motion.

REPORT (1965) 13 min. B&W/sound

"Conner is the most brilliant film-editor of the avant-garde. In REPORT he has used newsreel footage and radio tapes of President Kennedy's assassination to produce a thirteen minute movie that captures unbearably, yet exhiliratingly, the tragic absurdity of that day." --*Newsweek*

"The film masterpiece to come out of the Renaissance." --Lenny Lipton, *Berkeley Barb*

LOOKING FOR MUSHROOMS - 3 min. color Magic Mushrooms in Mexico. (1961-67)

BREAKAWAY - A dance.

BREAKAWAY (1966) **16mm 5 min. B&W/sound $10 rental**

A dance film.

Vocal and choreography by Antonia Christina Basilotta. Music by Ed Cobb.

COSMIC RAY (1961) **16mm 4 min. B&W/sound $10 rental**

"COSMIC RAY--four minutes long, but so compact, complex and fast that it seems 15 minutes. A dancing girl--nude, half-clothed or stripping--gyrates to Ray Charles' 'What'd I Say' . Machine gun rapid cutting..." --Gene Youngblood, *L.A. Free Press*

"It is a masterpriece, with sophistication of means, a control of ambiguous effects and expressive intent far removed from surrealism. Conner clarifies the artistic usage of reality--objects and photographs and film clips--in a new way of coping with the environment." --Brian O'Doherty, *N.Y. Times.*

PERMIAN STRATA (1969) **16mm 3:50 min. B&W/sound $10 rental**

"Scientists know that occasional interludes of violence overtook the earth. One such time of crisis was the Permian Age, about 250 million years ago, when volcanoes exploded, the Appalachian mountains reared in North America, and glaciers are thought to spread across equatorial Africa, South America and India." -- from *The Sea,* by Leonard Engle

THE WHITE ROSE (1965-67) **16mm 7 min. B&W/sound $10 rental**

Jay De Feo started painting The White Rose in 1957. The unfinished painting was removed from her studio in 1965. This film was shot the day the painting was removed by angelic hosts to the Pasadena Art Museum.

COUZIN, Sharon

ROSEBLOOD **16mm 7.5 min. color/sound $10 rental**

Credits: The dance of Carolyn Chave Kaplan. Music from Stockhausen's "Hymnen" and "Mantra", Enesco's "Sonata No. 3 in A Minor".

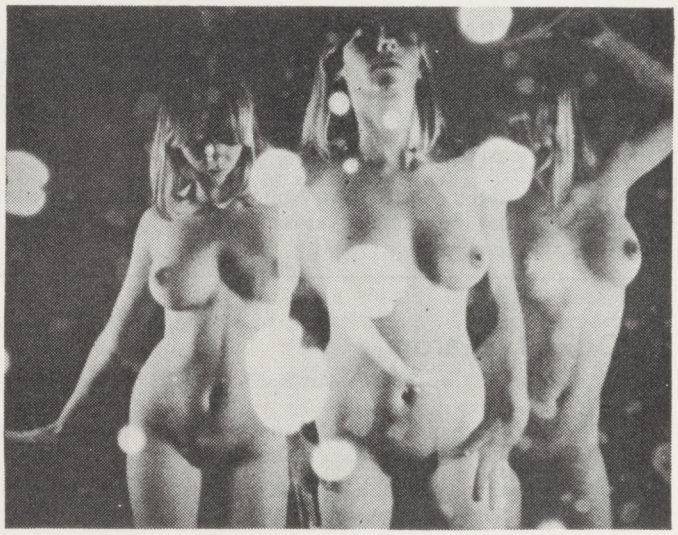
Images of a woman in dance, in flora, in picture, in eyes, in architecture, in sunshine, in color, in crystal, in space, in confusion, in danger, in disintegration, in her hand, in birth, in the Valley of Sorrow, in the sea, in repetition, in sculpture and in herself.

"Some really extraordinary subliminal combinations are happenings." --Pat O'Neill

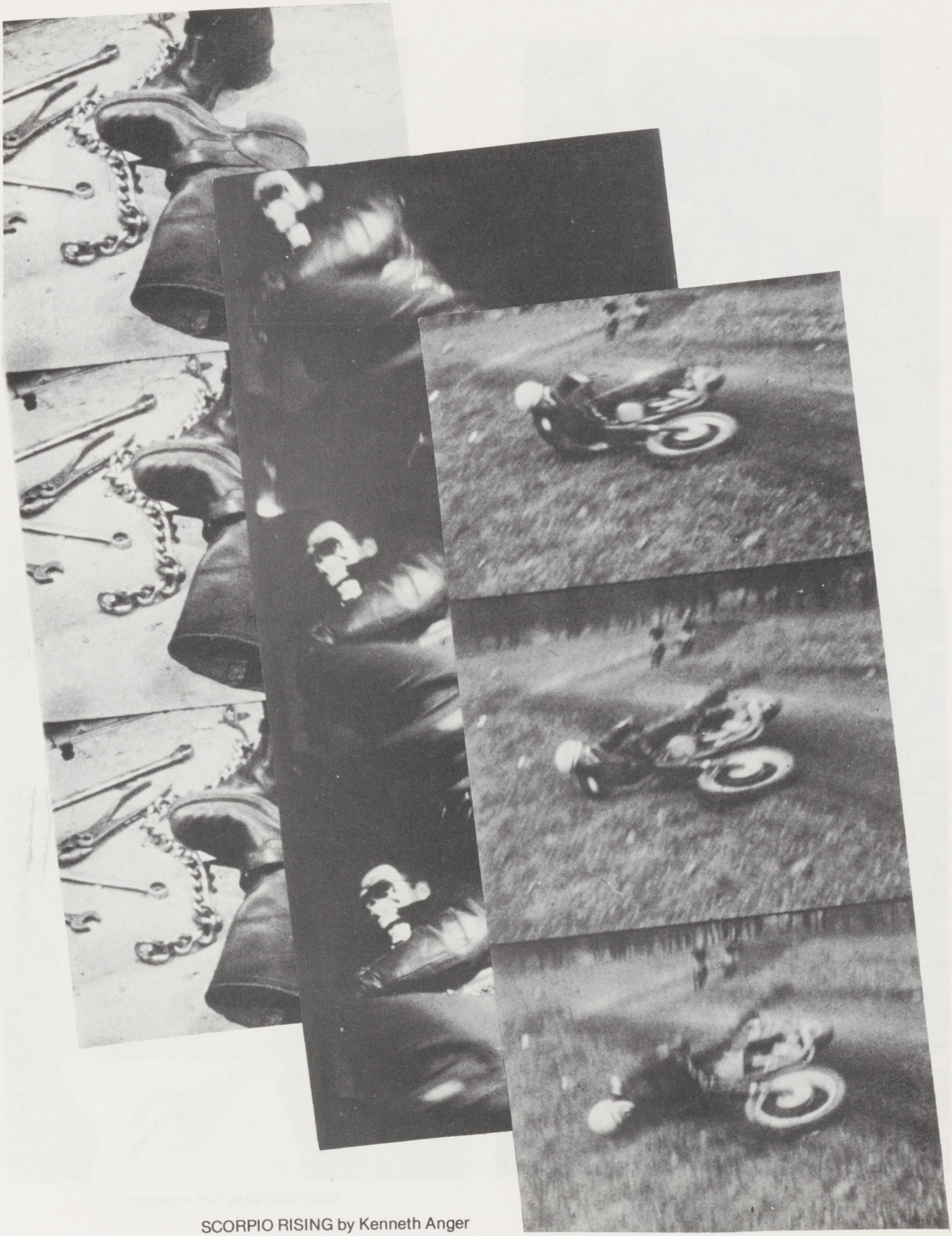
Awards at Ann Arbor, Ann Arbor 8mm, Atlanta, Athens (GA), Athens (Ohio), Cannes Amateur, Humboldt, Refocus/Womanview, Washington National Student Film Festivals.

Ulvis Alberts, Filmmaker

MAINSTREAM by Jerry Abrams



EYETOOM by Jerry Abrams



SCORPIO RISING by Kenneth Anger

photo by Michael McOwen

GAY FREEDOM CELEBRATION, 1975,
by Acme Amalgamated

photo by Michael McOwen

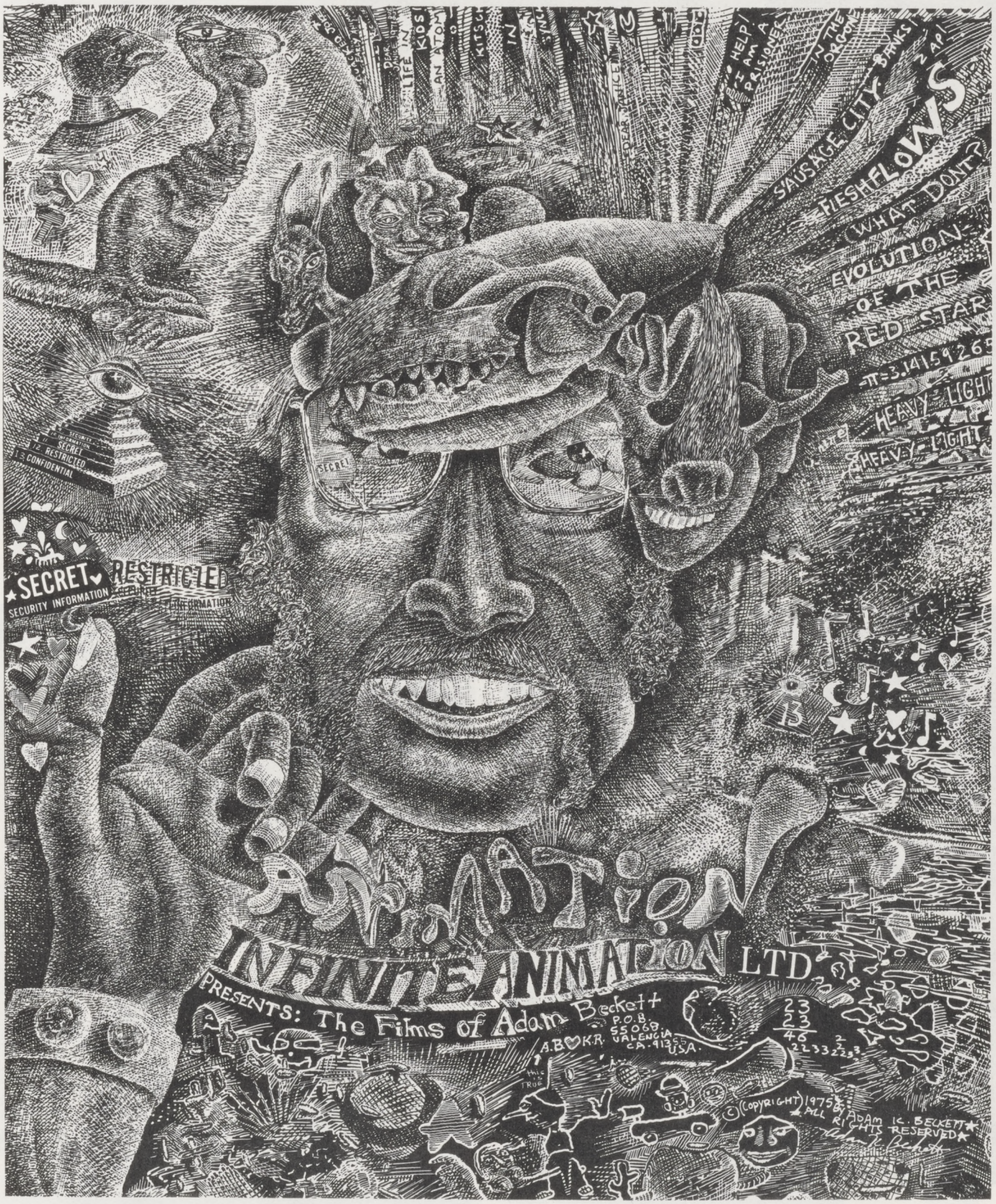
GAY FREEDOM CELEBRATION, 1975,
by Acme Amalgamated

LOST CHORD by Karl Anderson

SEAN by Ralph Arlyck

NATURAL HABITAT by Ralph Arlyck

CENTERS OF INFLUENCE by Ralph Arlyck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PRESENTS: The Films of Adam Beckett
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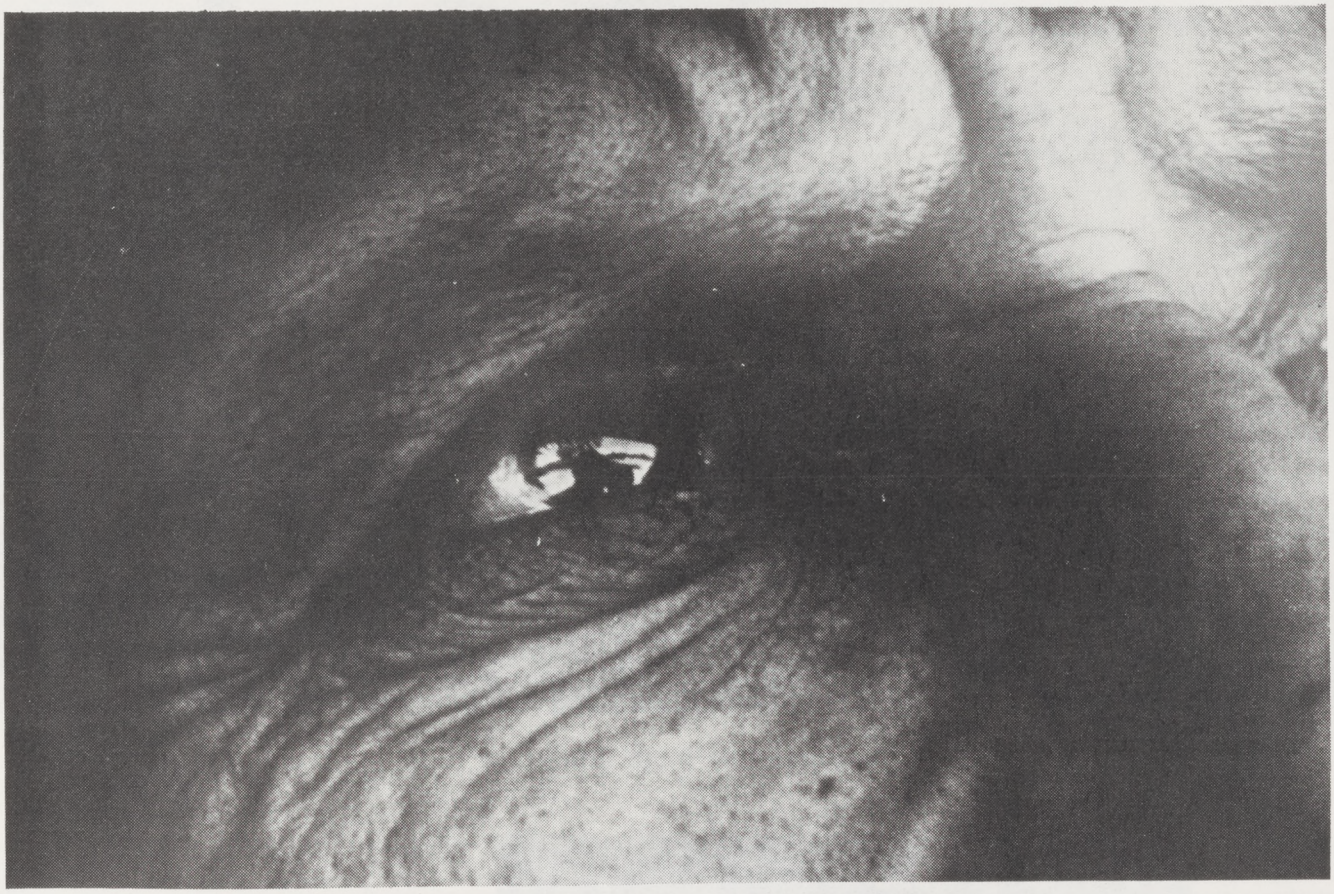
SAUSAGE CITY
FLESHFLOWS
(WHAT DONT?
EVOLUTION
OF THE
RED STAR
HEAVY LIGHT
HELP! I AM A PRISONER IN THE ORGONE
ZAP!
LIFE IN KOS AN ATOL
KITSU
DEAR JANICE M.
TRUE

CASTRO STREET by Bruce Baillie

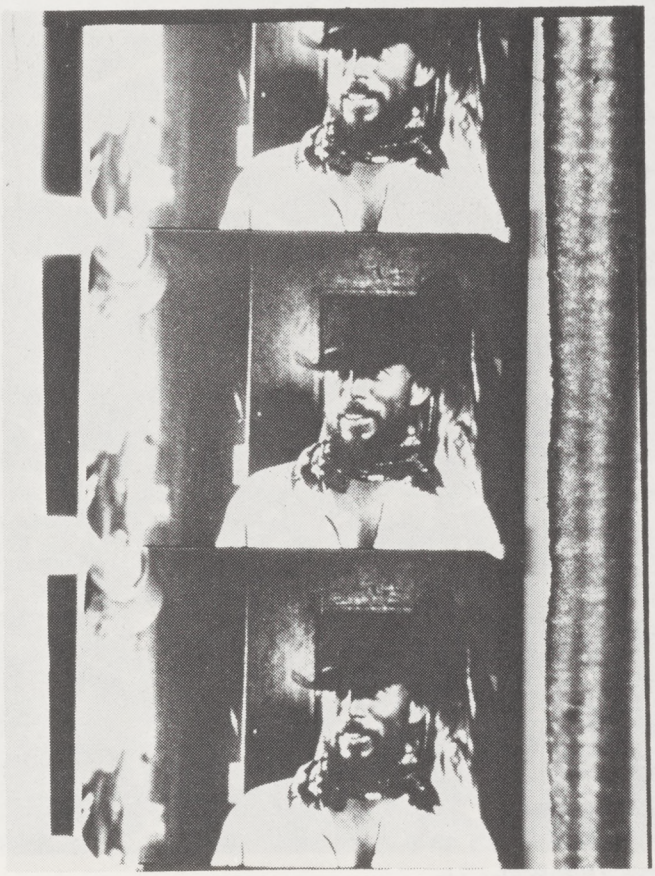
photo by D. Cole

SOME TIME SPENT AROUND THIRD AND HOWARD,
1963-67, by Boris Bode

THE BIRTH OF APHRODITE by Leland Auslender



Manuel Sasa Zamora in VALENTIN DE LAS SIERRAS by Bruce Baillie

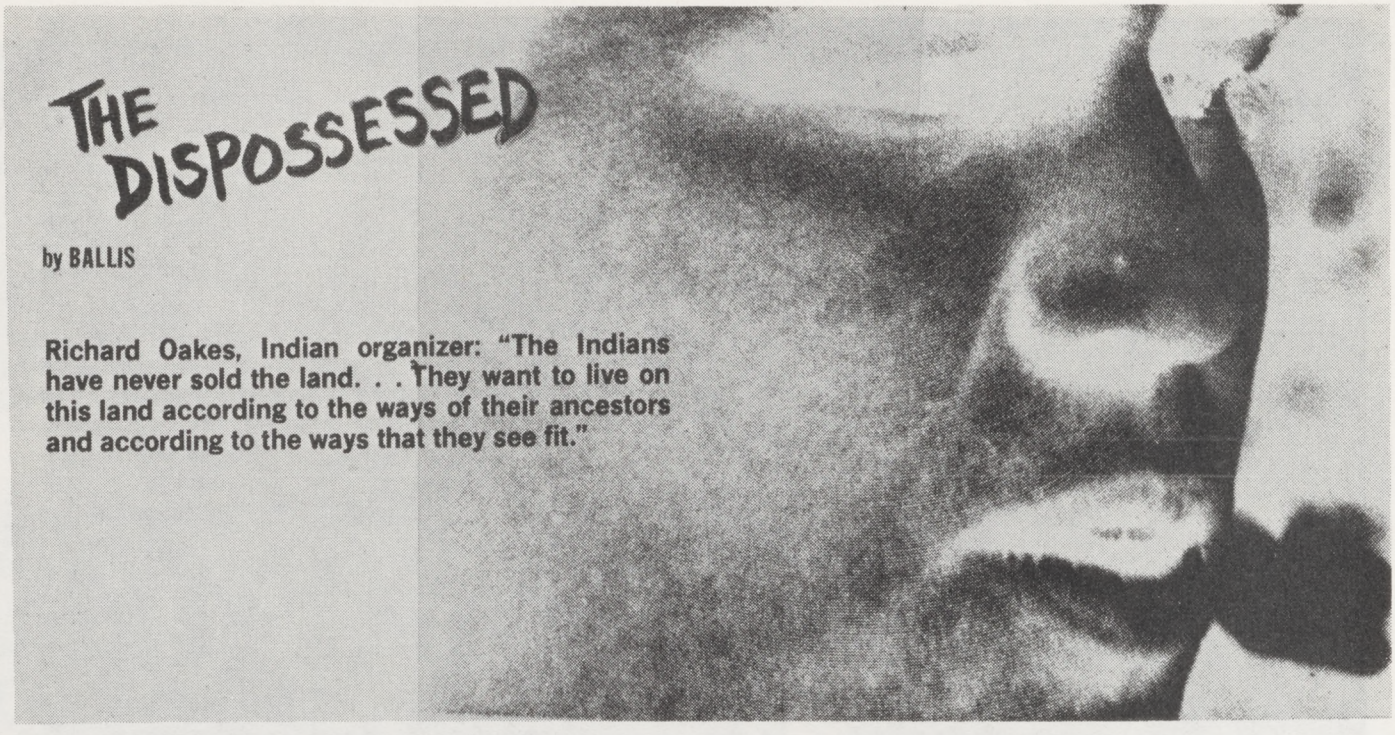


Billy in QUICK BILLY by Bruce Baillie, '67-70

Yubiwaza man in QUIXOTE by Bruce Baillie, '64-65

THE DISPOSSESSED

by BALLIS



Richard Oakes, Indian organizer: "The Indians have never sold the land. . . They want to live on this land according to the ways of their ancestors and according to the ways that they see fit."

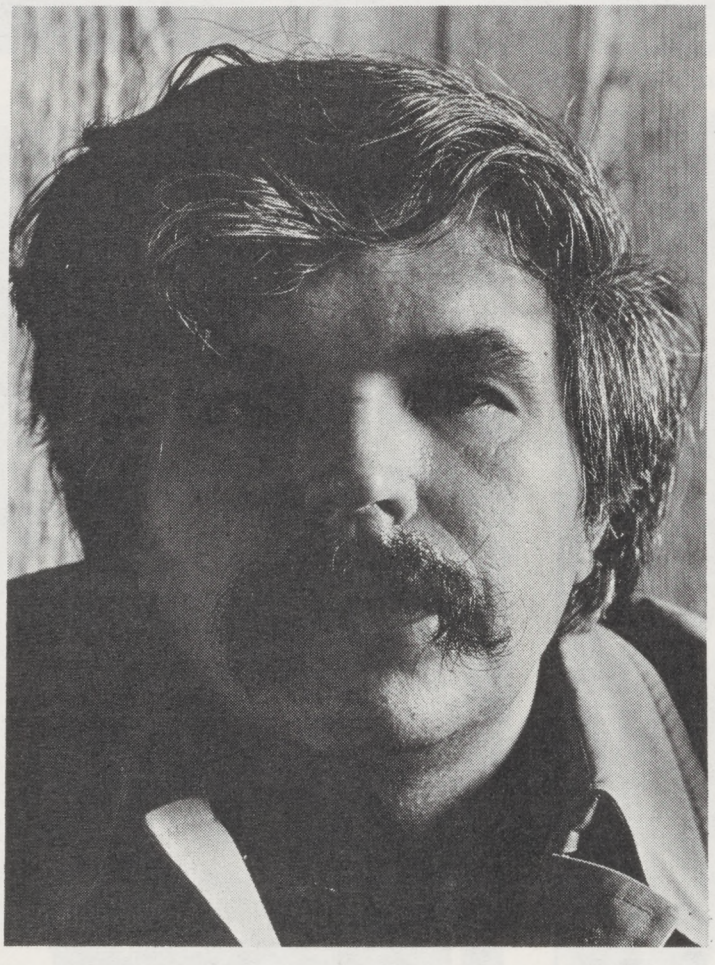
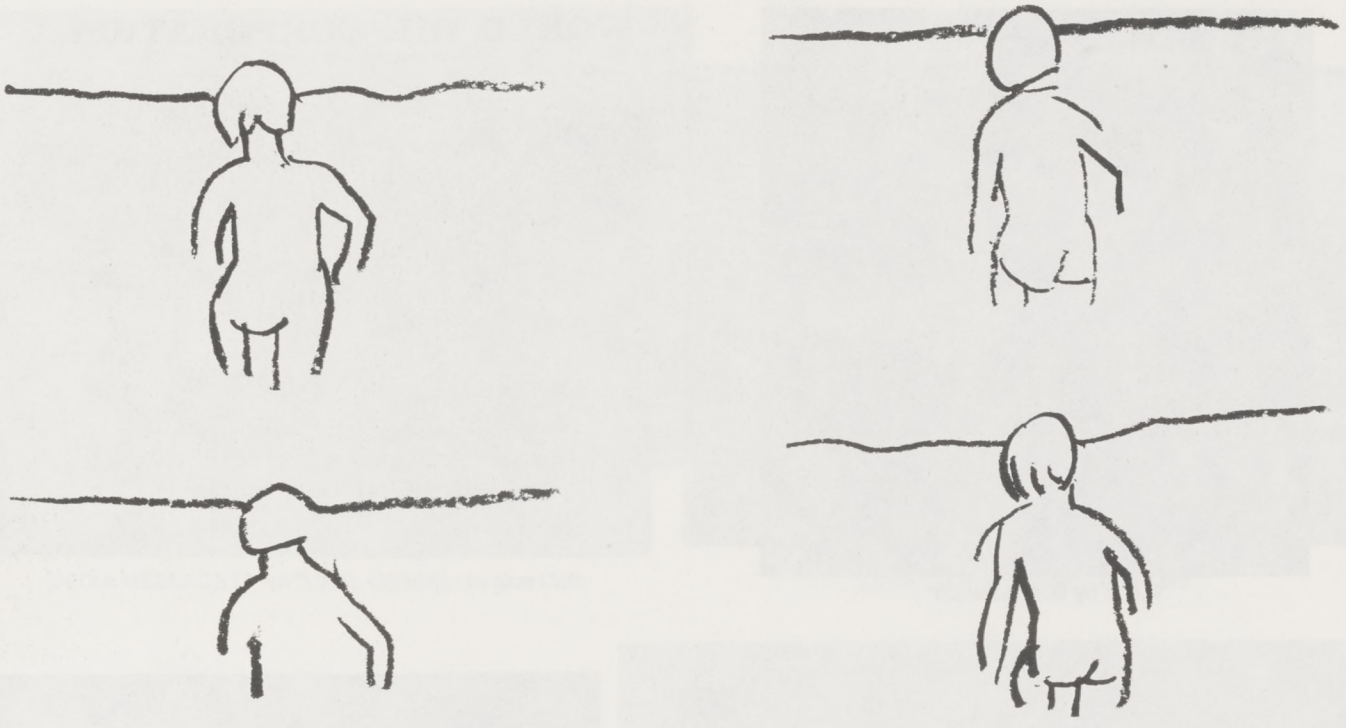


photo by Friedl Bondy

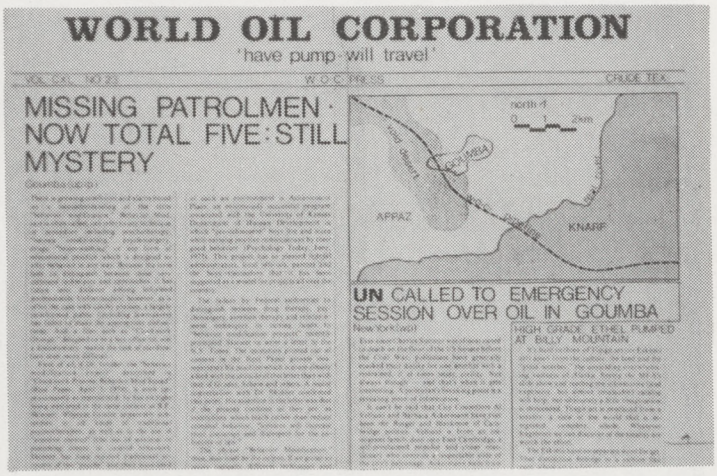
Stan Brakhage



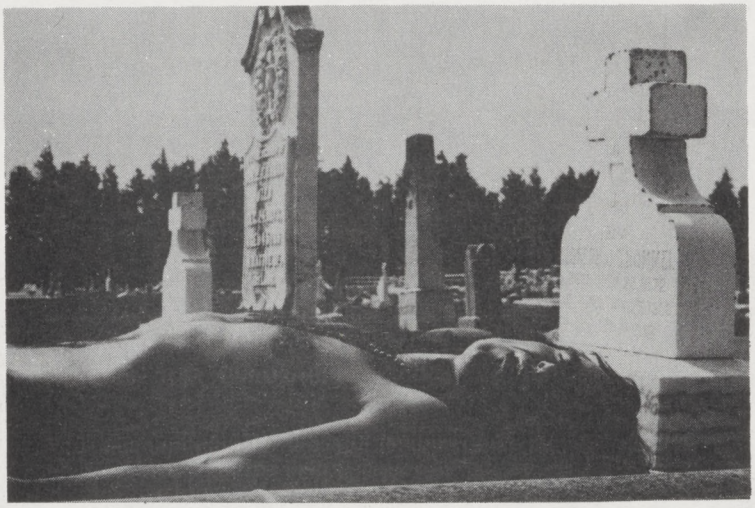
GULLS AND BUOYS by Robert Breer

ISLAND FUSE by Arthur and Corinne Cantrill

P.P. 1 by Donna Deitch


WORLD OIL CORPORATION
'have pump-will travel'
MISSING PATROLMEN · NOW TOTAL FIVE: STILL MYSTERY
APPAZ
KNARP
UN CALLED TO EMERGENCY SESSION OVER OIL IN GOUMBA

PIPELINE PATROL by Don Cato



PORTRAIT by Donna Deitch

BERKELEY 12 to 1 by Donna Deitch

THE LONG DISTANCE SOFT SHOE by Kit Carson

MEDIA MESSAGE (A NATURAL CEREAL) by Don Cato

LOGGER RHYTHMS by Don Cato

BREAKAWAY by Bruce Conner

PERMIAN STRATA by Bruce Conner

CRAIG, Ray

ON THE BENCH — **16mm 9 min. B&W/sound $10 rental**

Original music, Robert Ralston; now plays first piano on TV for Welk. An experimental science fiction film. Loaded with special effects. Here's what happens to a man when he goes too far when dealing with an alien. A man insensitive to a member of another race.

OCCURANCE AT KICKAPOO CREEK — **16mm 5 min. color/sound $5 rental**

A return to innocence, skinny dipping in the Kickapoo Creek.

CRAIG, Ray and Don GLUT

SPY SMASHER VS. THE PURPLE MONSTER — **16mm 12 min. B&W/sound $12 rental**

Credits: Don Glut, Director, writer, actor; Ray Craig, Producer.

Super Spoofs versus the super spoofs.

Other distribution: Center Cinema Co-op, Chicago; Filmmakers' Co-op, N.Y.

CSICSERY, George Paul

WITH CATHERINE — **16mm 7 min. color/sound $15 rental**

Catherine's reality probes a dimension of fantasy that has come to life in Berkeley. A life in which collective energy colors and raises the flag of personal freedom. Move through a day full of people and dreams. A day full of changes with Catherine. A moment to moment celebration of ecstasy.

LET'S GET IT OVER WITH — **16mm 24 min. color/sound $40 rental**

Produced by: The San Francisco Film Students Association On Strike.

A document of American political violence during the 1960's. A film that shows the convergence of the war at home with the war abroad.

"Very revealing of the psychology of political crises, this film effectively contrasts the power of political emotions and demagoguery with the real violence resulting from it."

"...a film demonstrating the absurdity, futility, and despair that characterizes much of America's discontent..."

Featuring: war rulers students revolution repression police cambodia kent state richard nixon black panthers vietnam bobby seale timothy leary ronald reagan dr. carlton goodlet dwight eisenhower frank bardacke berkeley lyndon johnson michael rossman army police anarchy power police war

PEOPLE OF THE CURRENT — **16mm 27 min. tinted B&W kinescope from Videotape/sound $30 rental**

Produced by Thomas M. Kiefer (Anthropologist).

A cinema verite documentary on the lives of a Moslem outlaw group in the Southern Philippines. An ethnographic portrayal of the Tausug people in Jolol Island. The people about whom this film was made became embroiled in a civil war against American supported government forces from the Christian North. This is one of the few films that has ever been made on any of the Moslem Philippine minority tribes. It is the only one that portrays the daily lives of the "Moro" outlaw tribesmen of Jolo Island. In January of 1973 the island was napalmed. In July there was furious back and forth ground-fighting between guerrilla and government troops.

CEREMONY — **16mm 30 min. color/sound $30 rental**

Written & Directed by George Csicsery. Music by Terry Riley. Sculpture by Dewain Valentine and Kate Mendrey.

An occult fairy tale played out in a fantasy world between the mundane and the supernatural. The "sleeping beauty" quest is transposed to our modern world, with a visual sub-plot commentary on nature and technology.

The film makes use of environment as a frontier between beauty and ugliness. In some places the metaphor is blatantly expressed through the use of sculpture, architecture and nature.

"...The story of the fall into nature, in a very gnostic sense: the breaking up of the white light into prismatic delusion." -- Richard Brzustowicz

"An occult ritual exposing the space between the real and imagined worlds of a human and cosmic struggle. There is only one level...and life proceeds through death and resurrection as a single blooming flower plants its seed."

CUTAIA, Jon

RITUALS (1966-69) — **16mm 12 min. B&W/sound $15 rental $38 weekly**

Direction, scenario, editing by Jon Cutaia. Music, Usef Latef and Eric Satie. Voice Over, "To is a preposition, Come is a verb." Lenny Bruce.

A Four Part**Comedy/Drama about two young people and their Ritualistic involvement with Drugs, Sex, and Death. The LSD cube they share acts as a catalyst which reveals their anxieties and inadequacies ultimately ending in death. Hers a physical destruction, his a surrealistic/symbolic nightmare.

**Part Two, pays homage to the Late LENNY BRUCE.

"Ruthless and funny...the most famous of all UCLA banned student movies. For several years it was locked away with even the filmmaker not allowed access. But now it has been liberated." --Richard Whitehall, *L.A. Free Press* 7/4/69

In 1966 RITUALS was "voted one of the all time best movies of the UCLA film department." --Nat Freedland, *Cavalier,* Feb. 1968. Conservative members of the faculty subject to pressures from politicians in Sacramento, and somewhat shocked by the explicit treatment of the frustrated girl freaking out on LSD, order the film Banned! After two years of negotiation with University officials, Cutaia finally secured its release.

Other distribution: Filmmakers' Co-op, N.Y.

DAHLSTROM, Hakan

THE DANDRUFF OF METALS **16mm 2.45 min. color/silent**

THE DANDRUFF OF METALS and THE JANUARY QUEEN are on the same reel and are to be rented together.

The film is made with only sculptured heads and the Mijas Valley in Spain, in 1972. It is very compressed; each frame has six different images that change from one frame to another at some points.

THE JANUARY QUEEN **16mm 8 min. color/silent $10 rental**

Credits: Anna Ehrenfeldt, acting.

This film is all actions and visions; it is silent because it concentrates on visual language. Few words were even spoken during the filming. Everything was worked out on an even 50-50% creative level between Anna and me. The reason for the very close, self-evident communication between us, may be that Anna is my mother and a visual artist herself, a painter. We made the film in Spain, in 1969. I was 16-years-old. The film won the Swedish TV's short film contest in 1969.

Other distribution: Filmcentrum, Stockholm, Sweden.

DALEY, Sandy

ROBERT HAVING HIS NIPPLE PIERCED (1970) **16mm 33 min. color/sound $50 rental**

Cast: Robert Mapplethorpe, Patti Smith, David Croland.

"Indeed the only really sane, human film of the week--is a little half hour offering...called ROBERT HAVING HIS NIPPLE PIERCED (director Sandy Daley), in which a homosexual, suitably soothed by his lover, has a nipple ring inserted while on the soundtrack, his girlfriend talks splendidly at random about her bizarre childhool and sexual experiences. A lot of it is riotously funny, and peculiar though the people involved are, at least you feel that they are real and that their lives make a sort of sense, if only to themselves." --John Russel Taylor, *The London Times*

DARBONNE, Rodger

KNOCK KNOCK **S8mm 8¾ min. at 24 fps or 11.5 min. at 18 fps color/silent $10 rental**

This is the first (July 1969) of the AUTOBIOGRAPHY film series. I was painfully aware of the images so I upped and made a film about them, to ask the question, "Does learning to carry your own cross do anything about other people's nails hanging you up?" Now later, I see it addressed the agony lying between unrealistic expectation and unrecognized opportunity. This was made at Gosport, a big old house I had filled with empty dreams and watched deteriorate beneath by "burdened" feet. This was such a heavy film that I needed to make BUTTERFLY BOY for relief. Martyrdom does nothing for the martyred. The whole series was a Gestalt therapy experience for me and I recommend the process, with deMaupassant's dictum to fledgling writers: Be Brutal about putting yourself in the work.

..."Reminds me some of Bergman." --Gus Spathias

BUTTERFLY BOY **16mm 8 min. at 24fps or 11 min. at 18 fps color/silent $10 rental**

The second (August 1969) of the AUTOBIOIMAGERY film series, this comedy was done in relief to "KNOCK KNOCK". I had great fun shooting it at Gosport, getting in touch with my own ridiculousness, including my want to make films. This one has to do with sheer impulse as a response to stimuli. The Butterfly Boy makes a dramatic entrance down a long flight of stairs and it's downhill all the rest of the way. Two cents, a high-pressure hose, a loyal dog, and a dying vine all help the Butterfly Boy learn that water makes the flowers bloom in funniest places. Overlooking all (with good reason) is a wild man and a perverse finger of fate gong in some other direction.

"...Uncle Rodger, you're silly!" --Alicia Darbonne

AUTOBIOIMAGERY 2 **S8mm or 16mm at 18 fps 16.5 min or 12.5 min at 24 fps color/silent $25 rental**

This reel contains the last two (May 1970) of four films comprising the AUTOBIOIMAGERY series, representing four major relationships in my life with each film probing a distinct stage of how I experienced my self. They are extremely personal films and I required myself to make them completely alone, except commercial processing. Sheer ego. This reel contains "THE FROG PRINCE", exploring the fantasy of sexual dependence as a response to loneliness, and "INCIDENT AT THE MARINE BIOLOGICAL LAB", concerning existential awareness as a response to birth. Explicitly graphic (in fact exhibitionistic), they are extreme auteur films for mature audiences. Filmed at Gosport, the L.A. River, and Sea of Cortez.

"...easily the most pretentious 12 minutes of film I have ever seen...only interest arises from the fact RD is responsible for (everything), all of which can most charitably be called embarrassing..." --Lloyd Steele, *L.A. Free Press*

AMERICA CAN CAMERA **S8mm at 24 fps, magnetic stripe with 18 frame advance, on 200' reel**
16mm 5 min. color/sound $6 rental

Perhaps nothing so much as film has given us insight into America's two primary sources of strength: institutional power and disparate individuality. Film, at least, has made us aware of the conflict required to balance their coexistence. This film (April 1970) shows some of the sights at the last great Love-In in Los Angeles' Elysian Park (Easter '70).

While good old red-white-and-blue merrymaking goes on the ground, surveillance goes by helicopter in the air. Then comes a dramatization of how abuse of power can follow what the empowered ones saw. The objective of this film is to caution against the one-eyed notion that straightening everything out--from flag to population--automatically makes it better. This was my first sound film (contrasting and matching picture, sound and audience expectations) which I developed in one of Carl Linder's classes. The title is a collection of sounds I like. So is the music, from Norman Greenbaum and Steppenwolf. A Captain Movies approved film.

A SUNDAY ON YOUR KNEES **S8mm at 24fps, magnetic stripe with 18 frame advance, on 200 ft. reel**
6 min. color/sound $10 rental

Winner of the Canon Award Gold Medal of 1974 Atlanta International Film Festival.

When John Bryan's unparalleled *Open City* was in flower, he assigned me to write up the second Watts Chalk-In. I regretted not taking my camera. Two years later I did and this (my first A-B roll attempt) is my homage to beautiful dreams like *Open City*. And to Jim Wood's Studio Watts Workshop where art reclaims its original role as expression to counter a depressive environment. At the annual Chalk-In, the asphalt road between the Studio and a railroad track is transformed into a sea of color as kids and oldsters, black and white, families and loners commune, focusing their creative engergies in making chalk drawings on the street itself. The pictures and designs last only part of the day but the doing is eternal. Music from John Lennon (Beatles) and Carole King.

ALBINO **16mm 18 min. color/sound $20 rental**

ALBINO is a cinematic testament to the work of Fritz Perls, combining the Gestalt Therapy treatment of psychological projection with the actual dynamic of film projection. While a therapy patient 'works' in the hot-seat, the film becomes a projection of his fantasies about an aboriginal rite of passage that results in actual maturation as he reowns the projected frements of his self. Experimental optical and audio effects include live action and stop motion animation for presenting a 'movie' that works on several levels of symbolic reality. This is an experience film, designed to stir dark corners of the subconscious, with unsettling light...Featuring Pat McCombes and Stan Lessin with the aid of Tim Leps, Gail Adamson, Loren Adamson, Mary Boyd, Roan Boyd, Marsue Babb, Sheri Babb, Sandra Babb, Tom Darbonne, Steve Howard, Ellen Farry and Bill Crawford. As well as Allen Darbonne, Ginny Darbonne, Jim Asher, Gus Spathias, and Lisa Phelps. I sold my furniture and completed the film in 1973.

REGITEL TRAINING AT BULLOCK'S **S8mm 15 min. at 24 fps, magnetic stripe with 18 frame advance or**
16mm color/sound $30 rental

This is an orientation film for both training and sales promotion purposes. I made it on speculation for American Regitel Corporation, partly for the prospect of money and partly for the personal opportunity to make a 'different' kind of industrial film (about a very different kind of department store cash register). The Regitel is an electronic point-of-sale cash register that ties on-line to a computer to do all calculations, credit checking, and printing on sales checks. The computer also controls a series of instruction lights that tell the salesperson what to do next. The device literally makes computer operators out of typical salesclerks. I had two goals for the film: to show (in self-teaching fashion) how to work the wonder machine, and to develop a comfortable intimacy for warding off any fear of 2001 gadgetry. It was the best I could do then (mid '71) and I acknowledge general influences (for a low budget 'straight' film) from watching films by Hindle, Schneemann, Kubrick, and a year of Underground Cinema 12. Special thanks to James E. Gray of Bullock's department store, and to Gail Adamson for production hands.

DAVIS, Connacht

FRISCO FREAKOUT **16mm 14 min. color/sound $14 rental**

Credits: Produced and directed by Connacht Davis; Camera by Mark Davis; Sound, lights, special effects by Ray Anderson; Constructed paintings by William Bowman; Paintings and sculpture by Mel Hanson, Courtesy Green Gallery.

Nighttown in Trip-licate.

Other distribution: Filmmakers' Co-op, N.Y.

DAVIS, Mim

THE OATH OF FIDELITY **16mm 7 min. B&W/sound $10 rental**

A personal account of a relationship.

DE GRASSE, Herbert Jean

DOCTOR PETRONIUS, SEDUCER OF WOMEN **16mm 55 min. sepiatoned/sound $60 rental**

Credits: Herbert Jean de Grasse as Doctor Petronius, Ginny Claire Stephens as his patient Maiden Aunt Clarice, Dallas De Groot as Purity, Dave Arie as Lance Handsome, Chuck Roeber as Simon Sod, Sara Hardtbern as Witch Ursula and an insidious cast of the weirdest mugs you ever saw. Camera: Pat Craig, Mark Lamper, Herb de Grasse, Patricia V. Cascos and others. Produced by Old Fangtooth (Snow Leopard Films), Written and directed by Herbert Jean de Grrasse.

A vile evil vulgar insidious tale set in 1895.

In 1895, Nicholas Petronius, a physician came up with what he believed to be a marvelous cure-all for every disease known to man. It was an overindulgence in sexual pleasure. Due to the nature of this cure, he was unable to divulge it to anyone, but he was bound by his oath as a physician to practice it.

"Doctor Petronius" is a prototype of an old melodrama, except that the "villain" isn't the villian, the "hero" isn't the hero and the "heroine" isn't the heroine.

"Doctor Petronius" is absolutely filthy. But flowers grow out of dirt. In this "erotic film" the "wrong people" make it with the "wrong people".

THE CRUCIFICTION TRINITY IN ITS ENTIRETY (THE COP, THE LAWYER and THE CHRIST OF THE ROOFTOPS)
16mm 155 min. color/B&W/sound $150 rental

This includes the official trailer "P.C.T.F." (Pre Crucifiction Trinity Film). Order to be shown: P.C.T.F., THE COP, THE LAWYER, THE CHRIST OF THE ROOFTOPS. (See individual catalogue descriptions.)

"Herb de Grasse--His vision of the American apocalypse--The Crucifiction Trinity--is terrifying." --Albie Thoms (Crucifixion is deliberately misspelled.)

P.C.T.F. (1969) **16mm 2:40 min. B&W/sound $40 rental**

Credits: A cast of thousands and the roof of the Reno Hotel.

The official trailer of the CRUCIFICTION TRINITY.

"...making trailers an art form." --Gene Fowler

THE COP (1967) **16mm 40 min. color/B&W/sound $40 rental**

Credits: The film stars Doug Hull, Fred Betz, John Schofill, Gaylord Hagwood and a cast of thousands. Artwork by Jo Canada. Special props by Jerry Glover. Produced, directed, written, filmed and dubbed by Herbert Jean de Grasse.

"THE BEST NARRATIVE UNDERGROUND FILM SINCE THE FLOWER THIEF." --Jonas Mekas, 1968

"DeGrasse has created a totally personal style of filmmaking. His eyeball is the camera...

"Anyway, THE COP is the story of Policeman 89763 who wants out. He wants to stop being a cop. But they won't let him. I get the feeling from this film and other de Grasse films, that the action is taking place in the future, or in some parallel world of existence.

"Frustrated in his attempt to leave the force, the Cop, dressed in a pea coat, makes his way to the rebel leader in the northern province, Waitari Ungawa.

"Looks, who cares about his plot, or rather, anit-plot?

"Several things in this film gave me great pleasure. The symbolic beheading of Waitari Ungawa by the establishment is a great scene.

"A captive is brought forth in a place of the elusive Ungawa, and placed on the executioner's block. The insane executioner is released from his garage prison, and proceeds to saw off the head of the victim. An onlooking crowd admires the appalling deed.

"Lifting the fallen head to his crotch, the executioner masturbates into it, to the horror of the onlookers.

"This act of joy disturbes them, revolts them, but the hidious crime of the state taking the life of a human being fills them only with joy.

"Not only does de Grasse expose the repulsive hypocrisy of capital punishment, but the executioner's act of masturbation completes the equation of sadism, eroticism and violence, mingled in the puke of American Life." --Lenny Lipton, *Berkeley Barb* 1/5/68

Shown at the Berkeley Ann Arbor Film Festival, 1968.

THE LAWYER (1968) **16mm 45 min. color/B&W/sound $50 rental**

Credits: Craig Menefee (No relation to Emory), David Bromige, Lynn Menefee, Larry Syndal (as that insidious singing priest

who beats up all the sinners), Kerri Tegman (as Titania, Queen of the Amazons), Torben Larsen (as the public prosecutor) and another cast of thousands with screams and yells and breaking glass. Dialogue by David Bromige and Herb de Grasse.

"I call your attention to 'The Lawyer' a brilliant study of revolution. DeGrasse is one of the few didactic experunderground filmmakers. He is able to get to the heart of matters. In THE LAWYER he has laid out thesis and counter thesis, discussing society and revolution, and from all he has practically dramatized Fanon, or turned *The Wretched of the Earth* into an American nightmare." --Lenny Lipton, *Berkeley Barb* 10/25/68

THE CHRIST OF THE ROOFTOPS (1970) **16mm 70 min. B&W/sound $80 rental**

Credits: Hope Schaeffer as sweet innocent Elodea, Ira Fabricant as Christ, Steve Treacy as Father Grey, Charles Codd as Ambrose the insidious pimp and another cast of thousands which flows from the cracked concrete alleys of the Mission District onto the roof of the Reno Hotel. Artwork by Susan Ruzak.

The tale of Elodea a young christian woman with a subconscious fixation on balling Christ, little girls and little pussycats. The reality of the crucifiction. A very funny film.

Shown: 1st International Erotic Film Festival, San Francisco, 1970; Underground Film Festival, Innsbruck, Austria, December, 1972.

THE ORGANIC VAMPIRE (1973) **16mm 7 min. color/sound $10 rental**

Melvin the Vampire repents his evil sins and becomes a vegetarian. The only trouble is that he can't control his lust for blood.

3rd Prize, Stanislaus State Film Festival, June 1974. Certificate of Merit, Marin County Fair, 1973.

TWO FILMS I NEVER MADE (1973) **16mm 4 min. B&W/sound $5 rental**

Minimal Cinema at its funniest.

Ann Arbor Film Festival, 1974; Certificate of Merit, Marin County Fair, 1973; Kenyon Film Festival, 1975.

FILM WATCHERS (1974) **16mm 5 min. color/sound $6 rental**

A candid lecture to the audience by Herbert Jean de Grasse.

Stanislaus State Film Festival 1974.

SATAN'S GURU (1970) **16mm 9 min. color/sound $11 rental**

Credits: Lots of people.

A passion Play of the twentieth century. Ego is a false Guru. He has an assistant named Dogma. They have a black mass and call up Satan. Ego gets Bored.

"A filmmaker's revenge. A brilliant masterstroke. One of the most original films in the Canyon Cinima catalogue. This film is capable of curing cancer of the eyeball. In time of danger it can be used as a tourniquet. Give this a 10 on the Hedonic Index." --Jack McCarthy, *Canyon Cinema News*

Monterey Peninsula Film Festival 1970. Certificate of Merit, Marin County Fair, 1972.

THE INNER ARGH (1967) **16mm 10 min. color/sound $12.50 rental**

Credits: Numerous people, who out of shame begged me to withhold their names.

The adventures of the ultimate antisocial, whose only interests are eating, sleeping, tickling and fucking. He disguises himself as a poet and is almost castrated by society (depicted by six society ladies) which he subsequently ravishes.

Ann Arbor Film Festival 1968, 1st International Erotic Film Festival, 1970.

VENUS (1969) **16mm 31 min. color/sound $40 rental**

Credits: Diana Fortier, Bob Giorgio, Peter Tenney, Christian Hansen, Arthur Kessner, Laffing Water, John and Sally Sheehan, Doug and Kathy Hull, Susan Lawrence, Arthur Pollock, Rimas Tumasonis, Kerri Tegman, Ruth Laing.

The myth of Venus--Aphrodite--Ishtar. There are many myths. The film at times seems not to follow the myth, but the myth is here. An erotic poetic film.

"...represents a significant advance for de Grasse. He breaks with the narrative structure of his former films, and enters a realm hitherto inhabited by Anger and Marcopolis; that is, Myth." --Lenny Lipton, *Berkeley Barb,* 1/24/69

Venus is not like my other films.

THE WAR **16mm 11 min. color/sound $12.50 rental**

Credits: Jeanne Cluff, Francis Pang, Craig Menefee and West Robinson. Also the people of Oakland, the Black Panthers and the participants in the Vietnam War.

"Then, a film called THE WAR. A very sensitive and fine film. An oriental boy, maybe Vietnamese and a Caucasian (whatever that means) girl on a hillside. Lovemaking handled with a great delicacy and joy. Then intercut, a Negro man and a white man battling for possession of a knife and scenes of war. A prisoner being killed. Under the sound of Dylan. A good film" --Gene Gowler

"...The film is tight, well shot, with fine color values. You can feel the LOVE-BEAUTY HATE-HORROR contrast very nicely..." --Max Goldcrab, *Good Times* 12/11/69

KILLMAN (1966) **16mm 16 min. B&W/silent at 16 fps $10 rental**

The adventures of an insidious fiend, whose chief occupation is going around and killing people. His activities are so perverse, that he even gets scared.

Kenyon Film Festival 1967.

ANATOMY OF A BOMBING (1972) **16mm 10 min. color/sound $12.50 rental**

Two guys blow up a factory, because they can't stand the smell.

THE ANGRY GOD (1973) **16mm 67 min. color/sound $75 rental**

Cast: Bill Bishop as Nicholas, Bruce Provin as God, Audrey Ferber as Selma, Valentina Heartthrob as Aphrodite, Stafford Buckly as Melvin Schlep, Doub Smith as Hermann, Emory Menefee as Professor Bizarrov, Charles Codd as Inspector Smong and lots of others.

Production Company: Snow Leopard Films.

God is coming and he's more ferocious than ever. Further if you say anything to offend him, or even just don't believe in him, he'll bite off your head. Yes he's gonna strike you with lightning if he hears you say even "Goddamn". Nicholas and Hermann Schultz two brothers, build a bomb to destroy the A.J. Finster Boiler Works a very smelly Richmond Factory. Nicholas goes home and is abducted by THE BROTHERHOOD OF ABSOLUTE TRUTH, a group of religious fanatics to whom Nicholas once belonged. They throw him into the cellar, where he meets God, the great sky demon who forces us to worship him under pain of eternal torment. And then the fun begins. After that no one can say "Goddamn" or anything without God appearing and striking them down with lightning.

Screened: Priz L'Age D'Or, Brussels, Belgium, 1973.

Trailer for THE ANGRY GOD (1973) **16mm 1.5 min. color/sound $3 rental**
(Free if you rent THE ANGRY GOD.)

CHRONICLES OF THE DEAD (1969-70) **16mm 85 min. color/sound $80 rental**

"The Death of Alex Litsky" and "Testament". See individual catalogue descriptions. You save $15.

THE DEATH OF ALEX LITSKY (1969) **16mm 52 min. color/sound $60 rental**

Credits: Larry Snydal, Jeanne Cluff, Judy Dearden, Gaylord Hagwood, Arthur Swensen, Bill Hunter and others. Music by Glen Frendel.

A chronicle of Berkeley, The diary of the poet Alex Litsky, his life and visions.

"In his film, THE DEATH OF ALEX LITSKY, Herbe de Grasse turns a man inside out, the framing being the soul and consciousness of the poet and the filmed figure, a great shambling man, being the contained self-image the viewer usually encounters only in private. The death is every man's death, concurrent with his sensing his poet nature. Those who lived in Berkeley in the sixties will be jolted by de Grasse's ability to hold a time and place; those who thought Zabriskie Point touched the forces active in America today should seek out this earlier and infinitely better film. This film and two others should, by this time, have earned de Grasse the right to stand among major filmmakers and, then one remembers that he is virtually a one-man film company!" -- Gene Gowler

TESTAMENT (1970) **16mm 33 min. color/B&W/sound $35 rental**

A film of a film shot between Dec. 1965 and May 1966. A chronicle of Berkeley at that time. The title of the original film was DEMONS which was later remade as THE DEATH OF ALEX LITSKY.

"The cold drizzly November entered my soul
And no sea called
I walked the decks of asphalt
Dreaming to the sounds of roaring Fords
And marked the time
With the rhythm of my own bowels
Moving from day to day
In a pointless-vague-nothing
Expanse of Emptyness."
--Frank Puccio

DE HIRSCH, Storm

CAYUGA RUN **16mm 18 min. color/sound $25 rental**

Hudson River Diary: Book I

"Chronicles the journey of a train named Cayuga as it travels from New York to Poughkeepsie. There is something profoundly sentimenal as you make the trip. You may never have been to this part of the world but you are concerned and you care about it after you see the film." --Bob Lermann, *Today's Filmmaker*

Robert Nelson Award, Bellevue Film Festival.

PEYOTE QUEEN **16mm 8 min. color/sound $15 rental**

A further exploration into the color of ritual, the color of thought; a journey through the underworld of sensory derangement.

"A very beautiful work! The abstractions drawn directly on film are like the paintings of Miro moving at full speed to the rhythm of an African beat." --D. Noguez, *La Noubelle Revue Francaise*

"Among my favorites...beauty and excitement." --Jonas Mekas, *Village Voice*

THE TATTOOED MAN 16mm 35 min. color/sound $50 rental

"A major work in terms of style, structure, graphic invention, image manipulation and symbolic ritual. Short abbreviated dream-like moments, fused together by the tension and the dynamic of motion--picture time." --Stan Vanderbeek

"A death-haunted dream of sensuous color and sensual imagery." --Richard Whitehall, *L.A. Free Press*

Award Winner, 4th Independent Filmmakers Competition, St. Lawrence Univ.

Produced on a grant from the American Film Institute.

DEITCH, Donna

BERKELEY 12 TO 1 16mm 4 min. B&W/sound $4 rental

Lunch break--The people and the pigs...

MEMORABILIA 16mm 3 min. color/sound $3 rental

A Memorial Day in honor of a Memorial Tomorrow.

P.P.1. 16mm 7 min. color/sound $7 rental

Once upon a Mayjune 1969 there grew in Berkeley a People's Park...

SHE WAS A VISITOR 16mm 2 min. color/sound $2 rental

A lightime journey across the bridge of the midnight color...

Filmex, 1974.

PORTRAIT 16mm 14 min. color/sound $14 rental

"An awe-inspiring surreal allegory of man's destruction of himself and his environment, expressed through haunting, superimposed images of overwhelming power and authority." --Kevin Thomas, *L.A. Times*

Women's Film Festival, N.Y., 1972; Whitney Museum, 1971; L.A. Film Festival, 1971; Nyon International. Prizes: Mills College; Kent State University; Yale; Seattle; Washington National Student Film Festival (Stan Vanderbeek award).

DENNY, Glenn

NYALA (1967) 16mm 12 min. B&W/sound $15 rental

A solo climber in his chosen environment: meadow, stream, mountain face, summit spire, the moving forest.

George Gund Award, S.F. International Film Festival.

DE ROUX, Ken

DISTANCES (1975) 16mm 19 min. color/sound $25 rental

The opening titles contain a statement based upon the Second Law of Thermodynamics, having to do with the apparent fact that ordered systems tend to evolve towards disorder, or randomness, and the postulation that this movement toward randomness defines the direction of time. The film expands out from this statement with a first-person voice-over that attempts to raise some questions about the nature of memory, and, in a way, relate it to the opening statement. The images are from a primarily subjective point of view, photographed out-of-doors in the hills of the Napa Valley in California and in the mountains around Juneau, Alaska. However, this is not just another nature film. --KDR

DE ROUX, Ken and Sandra MARSHALL

OIL ON THE BAY 16mm 5.5 min. color/sound $5 rental

Strong visual impressions of the cleanup and rescue operations and the damage to wildlife during a major oil spill. The soundtrack utilizes natural and "live" sounds without narration. Filmed during the oil spill of January 1971 on San Francisco Bay.

DEVENSKY, David

BEETHOVEN'S CHICKEN

16mm 7 min. color/sound $10 rental

"...consists of chickens being butchered and hung on meat hooks, to the accompaniment of the Fifth Symphony. As the film progresses, the imagery mutates from nearly documentary to nearly surreal. An eyeball-slashing scene recalls "le chien andalou" yet Devensky holds it on-screen much longer than Dali and Buñuel. Finally a chicken's skull is pounded to bits by a hammer. And each time we think (or wish) the final blow has fallen another follows it. The camera peeks all the while and one is uncertain of what is more disquieting--the action on the film, or the ridged stare of the camera." --Richard Koszarski, *New York American*

Raw and cooked chickens, hanging by hooks, are synchronized to the first movement of Beethoven's Fifth. Powerful if not distasteful imagery as chickens graduate to lambs and pigs. Guaranteed to please or disgust.

CATERPILLARS AND ANTS

16mm 6 min. B&W/sound $10 rental

"The apotheosis of Devensky's work is CATERPILLARS & ANTS which technically resembles a Lumière film. The camera stares at a man eating caterpillars for the entire running time. The spectacle is so repulsive that the hand-held camera begins to shake wildly, Devensky himself admits that he had to look away during part of the filming. Thus the camera did the looking for him and for us. The experience is quintessentially voyeuristic, as even the filmmaker did not experience first hand what was going on." --Richard Koszarski, *New York American*

COFFEE GRINDS

16mm 8 min. B&W/sound $9 rental

A sunny comedy about a young man who finds himself destined to spill coffee on everyone he meets, whether they be friend or foe.

THE DIVINE COMPREHENSION-1st Version

16mm 30 min. color/sound $25 rental

"The comprehension of the Divine system." --D.D.

EVOLUTION'S STEP

16mm 10 min. B&W/sound $10 rental

"Devensky's evolutionary theory...is considerably more subtle. The same man as in CATERPILLARS & ANTS is sitting alone in an apartment with an immense accumulation of debris, listening blankly to a fragile Kreisler-like melody on an old gramophone. During the film the camera peers at him and his junk and even swoops around in lengthy tracking shots. At times it rests solely on close-ups of his craggy face (another Devensky preoccupation). The man begins to freak out as 'phantoms' appear, and collapses amidst the rubble. The melody appears once more and this time he reacts to it. If the film's title indicates a continuation of thinking in 'Proof' then what is seen is modern man surrounded by his accumulation of things, at first dulled and insensitive to beauty (the fragile melody) but finally becoming responsive to it after a harrowing rite de passage." --Richard Koszarski, *New York American*

VAMPEER

16mm 10 min. color/silent at 24 fps $10 rental

VAMPEER is told through a color mist and floating veils. A non-narrative film in the tradition of the Weber-Watson *Fall of the House of Usher* (1928). VAMPEER retains all the genre cliches but uses them atmospherically. It is a Gothic, surrealistic study in color and light.

DEWDNEY, Keewatin

SCISSORS

16mm 5 min. B&W/sound $5 rental

A hand-animated film describing the life-cycle of a pair of scissors. Won prizes at the Ann Arbor and Wisconsin Film Festivals. A tour de force of concentration! Over 5000 individually loved frames make up this movie. A litter of scissors hatch from their bath-capsule eggs and all but one become attached to their mother and she goes away. The tiny isolated scissors eats and grows, passes through puberty, enacts the "sand-in-the-face" beach rite, marries, makes love and gets eaten by a scissor-eating-monster. But his wife's bath capsules all hatch and life goes on. Family entertainment (except for the lurid sexual encounter of the adult male scissors.)

THE MALTESE CROSS MOVEMENT

16mm 7 min. color/sound $10 rental

This film won first prize in the non-narrative film category, Canadian Artists '68 Competition. (Jonas Mekas, Juror). The M.C.M. draws together many threads of my life; a childhood myth, drug trips, mathematics, language, etc. Although not pure hyper-montage, it uses a slowed-down version of this technique to explore many themes at once, drawing them together at the end of the film .

There is a book of collages by the same name which may be obtained by writing me c/o Department of Computer Science, Univ. of Western Ontario, London, Canada. A beautiful film.

4 GIRLS

16mm 3 min. B&W/sound $3 rental

An experiment in 'hypermontage' from which the film-maker learned more than any audience ever could. In this film, some of the possibilities promised by Tony Conrads *Flicker* were explored. Four Girls chosen at random from the street were asked to to sit in front of the camera. They are alternated with store mannequins, a skeleton, and a doll. The sound track was made using a pen and household bleach and consists of a series of crashing/roaring noises synchronized with each appearance of a girl. These appearances speed up.

MALANGA 16mm 3 min. B&W/sound $5 rental

A film which capitalizes on the experience gained from 4 GIRLS! At the 4th Ann Arbor Film Festival I met Gerard Malanga who had been billed as the world's greatest poet and dancer. I got Gerard to both read some of his poetry *City* and dance, before my camera. The resulting scenes I alternated at first in 24 frame sections. As the film progresses, these sections get smaller and smaller until they are one frame long. The sound for each section is cut to the length and synchronized to its corresponding scene! This film won a prize somewhere.

DE WITT, Tom

ATMOSFEAR 16mm 6 min. color/sound $10 rental

Zellerbach Award, San Francisco Film Festival, 1966.

The figure of the fact and the figure without the figure. The city scene, seen and unseen.

THE LEAP 16mm 8 min. color/sound $12 rental

Awards in the Foothill and St. Lawrence Independent Filmmakers Festivals. Gund Award, San Francisco Film Festival, 1969.

"...extraordinary..." --Gene Youngblood, *Expanded Cinema*

The leap or *le saut* is the break with the confines of the outside world by a release of inner engery. The high contrast, black and white opening of the film deals with confined spaces, closed curtains; restricted motion. The film then breaks into color and a section of theme and variation based on a single image. The sound is by Man Meyer.

FALL 16mm 17 min. color/sound $25 rental

Awards in the Foothill and Central Michigan Univ. Independent Filmmakers Festivals.

"...a work of immense dedication and exceptional skill." --John Fell, *Film Quarterly*

The myth of Icarus, ancient and modern. The poem at the preface reads: We shall escape war/ Our fathers cried / From the city The myth of Icarus, ancient and modern. The poem at the preface reads: We shall escape war/ Our fathers cried/ From the city of the Minotaur/ To the peace outside/ The magic of flight/ The secret of the sun/ The two told together/ Appear as one/ Do not fly/ too close to the sun.

FALL draws a parallel between the crazed Cretan-Greek and our own SAC flyboys who practiced in Vietnam for the finale. It tells this story in an iconic language: simple symbols in a synthetic setting. This is not a narrative film. You have to dig to get it, but you dig it when you do.

DORE O.

DORE O. born in Mulheim/Ruhr (1946), was trained as a textile engineer. In addition to being a filmmaker, she is also a self-taught painter who has exhibited in group exhibitions in Mulheim and Dusseldorf, and has produced a variety of books and "objexts". She made her first film, jum-jum, in 1967 in collaboration with Werner Nekes, and was a co-founder of the Hamburg Filmmakers' Cooperative in that year.

ALASKA (1968) 16mm 18 min. color/silent $18 rental

An emigration film, A dream of myself, the consequence of the act with society.

LAWALE (1969) 16mm 30 min. color/sound $50 rental

KALDALON (1970-71) 16mm 45 min. color/sound $70 rental

KASKARA (1974) 16mm 20 min. color/sound $20 rental

Awarded the major Agfa Gevaert Prize at the Fifth International Competition in Knokke, Belgium, in 1975.

Dore O. has described this film: A balance of enclosed beings in divided space. Winglike displacements through different kinds of settings in distinct planes of multiple exposures, of facades, and of spaces in which a person enters and exits. The landscape exists only as a view through windows and towers. Image complexes stand in opposition to themselves, are comparable to or are different from one another.

BLONDE BARBAREI (1972) 16mm 25 min. B&W/silent $25 rental

"Dore O. returns in a work less syntehtic than antithetical to her work on confinement and opening . . . on a screen divided in two each half of the image, a play of reflections and of superimpressions, seems to take the other for its echo." —Helmuth Fenster, *L'Art Vivant*

DOUGLAS, James

TWIST (1969) **16mm 6 min. B&W/sound $8 rental**

The Statue Liberty rises out of the
compost heap and waves a brown (grey) paper
bag as a symbol.
Jan Arnolfini and his Wife fool around with
Fats Domino in the back.
Love rains eternal.
Aeroplane is interviewed by a New York Type.
God creates more than Adam.
A cello solo falls off.
Roman Colosseum blows away.
Van Eyck turns a deaf ear.
Meadowlawn Symphony plays on.

CUSTOM MACHINE (1968)

BE TRUE TO YOUR SCHOOL (1968) **16mm 4 min. B&W/sound $6 rental**

CUSTOM MACHINE--a collage film made in an afternoon--an insight into where we are--or where I was that afternoon. Planes fly. The Beach Boys play.

BE TRUE TO YOUR SCHOOL--Our flag--our team--our planes--our ships--Us! Us! Us!

Other distribution: Filmmakers' Co-op, N.Y., and from the filmmaker.

ARTFILM (1968) **16mm 5 min. B&W/sound $7 rental**

ARTFILM is condensed new art. Equal time as 1/12 of a second is given to art objects, animated in living black and white. Patterns are created as shapes change into one another. The music has an effect on the images seen. It is fun to blink at. Aldo Ciccolini plays Erik Satie on the concert grand.

Other distribution: Filmmakers' Co-op, N.Y.

MAKING THE MINCE MEET (1968) **16mm 5 min. B&W/sound $7 rental**

Credits: Sound, Carlos Chavez, Toccata for Percussion.

An animated film of tiny images made of haltone and hard edges on rough and smooth paper. They expand and compress, push each other, censor themselves, move, open, and leave an ominous feeling. Genuine home-made academy leader begins and ends this film.

Other distribution: Filmmakers' Co-op, N.Y.

SPEEDQUEEN (1969) **16mm 9 min. B&W/sound $12 rental**

Credits: Music by Charlie Byrd.

SPEEDQUEEN is a personal fantasy of repeating and recurring images. It is grain, hesitation, flash, black and light rhythms, giving a sense of closeness both to the film itself and to the ladies who perform. --J.D.

"SPEEDQUEEN was named with coinopwashdrycombination in mind."

SPEEDQUEEN **8mm 9 min. B&W/sound $15 (Sale only)**

Purchase price includes sound on tape.

SACRIFACE (1968) **16mm 5 min. B&W/sound $7 rental**

Credits: Jay "Hootie" McShann plays the piano.

An animated Miss America. It strips away the false facade to show the real facade. You'll see faces cut in half, ocean liners, a car, mannequins and marbles, a cow, a guy in pajamas, loose eyes, and 24 frames a second.

Other distribution: Filmmaker's Co-op, N.Y., and from the filmmaker

SHE'S THE ONE (1968) **16mm 5 min. B&W/sound $7 rental**

An animated girlie-whirlie of unknown proportions. Faces move through. A man walks out in the middle. The Chartbusters sing and play the sound. Fun with no apparent redeeming social value.

Other distribution: Filmmakers' Co-op, N.Y.

DUNDAS, Edd

THE BURNING EAR (MUEYASUI MIMI) **16mm 28 min. color/B&W/sound $28 rental**

Written and created by Kenji Kanesaka. Directed by photographed by Edd Dundas. Starring Tatsuo Hasegawa.

"THE BURNING EAR was filmed in Tokyo during the first half of 1964 while its creator, Edd Dundas was studying Japanese

films at Shockiku studios. Inspired by the shock of the Kennedy assassination, it suggests this not uncommon element in Japanese political life. The camerawork, alternating between the dream-fantasy world of color and the grainy black-and-white reality of contemporary Japan, skillfully integrates the various elements of eroticism, violence, traditional ritual and fantasy which Dundas has worked into an artistic whole with insight, maturity and an authenticity that reflects his deep immersion in the Japanse culture." -- From the notes on the American premiere, Surf Theater, San Francisco.

THE BURNING EAR is not meant to re-enact any one assassination, but to live inside one particular young assassin for about a day before the "event". The boy is easily confused by time...the past, the present, the here and there.

DVORAK, Robert R.

ANEMONE

16mm 7 min. B&W/sound $8 rental

A nude female form metaphorically represents the birth, growth, flowering and death of the anemone. Wind, water, flower motion; magic life and firelight, suspended tension, intermingable rhythm, in pure white light, and solid black space are repeated, expanded, contracted, divided; multiplied and superimposed in time.

"Your aim is, of course, beautiful...it is a night poem, celebrational and never-ending like all homages to the mysteries of the Luminous. I praise you for it. And hope your vision of the goddess can keep always so cool and controlled. The ravished bride of quietness." --James Broughton

"The movie is of a full-bodied woman slowly dancing in syncopated movement to Catholic hymns. It was shot with negative film, rendering all tonalities opposite of what they were in normal perception. Thus, a warm glow of the dancer's thighs. The work brims with sensuality." -- *Film Magazine*

Awards: 1970 Ann Arbor Tour; Foothill Festival Prize in Nature Category, 1970; Wisconsin State Univ. Award 1970; Cincinnati Film Society Honor Award 1970.

BODY RITUAL

16mm 4 min. B&W/sound $4 rental

A drummer, a beat, then heads and feet, in a park in San Francisco. It's freedom, fun and faces flip, bounding tits, and grinding hips, a kiss. "Getting it on!"

For an adult audience, high school and older. An excellent study in montage with Eisenstein-like flow. An excellent film for editing technique discussion in Film-making classes.

Award: Judges' Prize at Foothill Festival, 1970.

FACE DANCE

16mm 3 min. B&W/sound $10 rental

Four thousand five hundred and sixty thumbnail size drawings of faces, hand-painted on 16mm film. A most unusual film painting. Extremely imaginative, fast moving, engaging and entertaining.

Best Short Film award, Bellevue Film Festival 1974. Comment by Frank Daniel, the Judge: "There were many animation pictures entered in the Bellevue Festival this year and almost all of them had a professional quality. To select one for the award wasn't easy, but FACE DANCE has one advantage, it's brief, it's simple, it has a personal handwriting and a dose of invention that buys you."

FUDGE SUNDAY

16mm 2 min. B&W/sound $3 rental

There is dripping and dropping, squishing and squashing, curling and whirling, coming and going; in and out, up and down, when black and white does its thing.

A smooth flowing drawn animation. Excellent for film animation classes or a short good humored interlude in any film program. This film will be appreciated by young and old.

1970 Ann Arbor Film Festival Tour. 1971 Festival of Animation at D'Annecy, France.

THE MAGIC ORANGE

16mm 8 min. B&W/sound $8 rental

"Running everywhere
you're not the same
or is it time that's changed
values re-arranged...

Together on a most beautiful trip
through clouds our minds will prance
love in our hearts will dance.
life gives and takes.

This is a simple story of a boy who steals an orange, takes possession of it, and explores the city of London while under its magical influence. Ultimately, the orange is again stolen from him (life gives and takes) but the image remains. An execellent film to stimulate classroom discussion on values, morality, time, reality, imagination and dreams. Positive and negative imagery. Animation with "real" imagery, and simple drawings are woven together. A good film for studying methods of integrating these film techniques in one movie. THE MAGIC ORANGE will be enjoyed by elementary school children as well as adults.

LA PIAZZA SAN MARCO, VENEZIA

16mm 7 min. B&W/silent at 16fps $8 rental

A six-year-old adventurer discovers the greatest piazza in Italy. The film was cooked up from a mere one-hundred feet of Tri-X

shot one overcast day in Venice, Italy with a mixture of stills and pencil drawings thrown in for seasoning.

A delightful film for children of all ages.

If sound is desired play Gabrieli's "Sacre Symphony" along with this film.

SEASOUND **16mm 8 min. color/silent $8 rental**

Life source and mind sound discovery swirls, triumphs, breaks and evaporates with continuously fascinating imagery. A morphology of unlimited metaphor. An engaging study of the rhythmic unending motion of waves, on the ocean. This film is so powerful that audiences claim to hear the sound of the sea while watching the film. The film is silent in order that this connection between the eyes and the ears may be realized. SEASOUND is sensory, poetic, and has great photographic beauty. It is enjoyable by all in particular persons who like the ocean, the mysteries it holds and the teaching that can be gotten from it.

SEASOUND is an excellent film for classes that are oriented toward sensitive perception in the arts and the development of personal perception and resulting imagery.

DWOSKIN, Steve

ALONE **16mm 12 min. B&W/sound $10 rental**

ELLIS, Leonard

BOOBS A LOT **16mm 3 min. color/sound $5 rental**

Music by the Holy Modal Rounders.

An animated psychedelic sing-along. This rousing film has been enthusiastically received by audiences at the Ann Arbor Film Festival, Los Angeles International Film Exposition, New York Independent Filmmakers Exposition, Kenyon Film Festival, U.S.A. Film Festival, and the National Sex Forums Erotic Film Festival.

EL TEATRO CAMPESINO

I AM JOAQUIN **16mm 20 min. color/sound $40 rental**

Epic Chicano film poem.

Corky Gonzales' historical poem dramatized with images of ageless pyramids, revolutionary murals and modern life. Produced by El Teatro Campesino.

Sale price: $300. For further sale information, please write to: Pixan Film Center, El Centro Campesino Cultural, P.O. Box 1278, San Juan Bautista, Calif. 95045.

Awards: "Best historical and cultural film" 1970 San Francisco Film Festival; "Grand Award" 1970 Monterey Film Festival; "Best of Category" 1970 Foothill Film Festival.

EMSHWILLER, Ed

LIFELINES (1960) **16mm 7 min. color/sound $10 rental**

Music by Teiji Ito.

A combination of animated line drawings with live photography of a nude model. A play on the title (living lines, life model, procreaton and hand life line).

Award of Distinction, Creative Film Foundation.

THANATOPSIS (1962) **16mm 5 min. B&W/sound $6 rental**

With Becky Arnold and Mac Emshwiller.

An expression of internal anguish. The confrontation of a man and his torment. Juxtaposed against his external composure are images of a woman and lights in distortion, with tension heightened by the sounds of power saws and a heartbeat.

Special award Brussels Experimental Film Festival.

TOTEM (1963) **16mm 16 min. color/sound $20 rental**

Made in collaboration with Alvin Nikolais, featuring Murray Louis and Gladys Bailin with the Nikolais Dance Company. Electronic score by Nikolais.

A filmic interpretation of a modern dance ballet by Alvin Nikolais. Earth, fire, water and primordial mysteries in a cine-dance.

Festival of Two Worlds, Spoleto.

GEORGE DUMPSON'S PLACE (1965) **16mm 8 min. color/sound $10 rental**

Music by Stuart Scharf.

"George Dumpson was a scavenger. He created a small universe with what he found and could carry on his homemade wagon. To me he epitomized the soul of the artist. He put together what things he could in such a way as to satisfy some inner need, just as I had to make this picture of him and his place." --E.E.

RELATIVITY (1966) **16mm 38 min. color/sound $50 rental**

A man wonders, measures, views relationships, people, places, things, time, himself. A sensual journey through a series of subjective reflections.

"...RELATIVITY, a beautifully photographed color montage of shots; insect, animal, man and galaxy, a sobering antidote to the orgy of subjectivism going on elsewhere." --Vincent Canby, *New York times*

"The artist's search for the meaning of his own existence is never-ending and takes many forms. Ed Emshwiller's remarkable epic, RELATIVITY, continues this exploration with extraordinary frankness and rare technical skill. The sequence which symbolically portrays a woman at the moment of sexual climax is one of the most beautiful in the literature of film." --Willard Van Dyke.

"RELATIVITY is a marvelously sensual film...it is, I have no doubt, a masterpiece." --Richard Whitehall, *L.A. Free Press*

New York Film Festival special events program selection. London Film Festival; special jury award Oberhausen.

IMAGE, FLESH AND VOICE (1969) **16mm 77 min. B&W/sound $80 rental**

Featuring dancers Carolyn Carlson and Emery Hermans.

This is a film about Images (visual and psychological). Flesh (sensuality), and Voice (as a revelation and as a textural element in the film). The pictures range back and forth from the completely spontaneous to very formal choreography. The voice track, a collage edited into thematic sequences from a mass of interviews and informal discussions, gives an inner portrait of men and women candidly revealing their relationships. It is a non-story telling feature film, a structured interplay of sound, image and sensual tensions.

"...the mind is subtly lured to make personal association between visual and aural elements, and the viewer becomes a third element to the interplay. For those for whom the chemistry works, IMAGE will be a psychologically fascinating film." --Rich, *Variety.*

Shown at Cannes Festival; Edinburgh Festival; award for most original film, Mannheim Festival.

FILM WITH THREE DANCERS (1970) **16mm 20 min. color/sound $20 rental**

A cine-dance film featuring the dancers Carolyn Carlson, Emery Hermans, and Bob Beswick. The trio, first in leotards, then in blue jeans, then naked, pass through rituals of movement. They are shown in stylized, "naturalistic" and abstract images accompanied by stylized, naturalistic and abstract sounds. A series of ways of seeing the dancers.

"Best (underground) picture of the year", Camille J. Cook, *Chicago Sunday Sun Times*

Sorrento Film Festival; Whitney Art Museum Series.

CAROL (1970) **16mm 6 min. color/sound $8 rental**

Off and on, Carol and I spent a few days in the woods filming. We got some images of her, some of trees, leaves, twigs and logs. These I combined with sounds from a thumb piano, which were sometimes modified electronically. The results: what seems to me to be a gentle, lyrical film.

Sorento Film Festival.

CHOICE CHANCE WOMAN DANCE (1971) **16mm 44 min. color/sound $50 rental**

Electronic music by David Borden, Steve Drews.
Performed by Mother Mallard Portable Masterpiece Co.
Featuring: Susan Lazarus, Joan Friedman, Carolyn Carlson, and Becky Arnold.
Sound by Joan Friedman.

A subjective film song of awareness; woman alone, woman with child, woman as scientist, woman as artist, woman with woman, woman with man. Paradox and dilemma, the human state as seen through today's suburban woman. The filmmaker explored with several women their conditions and sought ways of relating and structuring those states in a film.

CHRYSALIS (1973) **16mm 21.5 min. color/sound $24 rental**

"Made in collaboration with Alvin Nikolais, featuring the Nikolais dance company. CHRYSALIS is the result of structuring a series of cinematic and dance ideas Nikolais and I had. The film involves the dancers in improvised choreography, varied costumes, and cinema techniques from slow motion (400 fps) to pixilation. I did the sound score, using the voices of the dancers." --E.E.

ENGLISH, Ed

FUGS **16mm 13.5 min. color/sound $20 rental**

"The fugs embody the earthly individuality of the AMERICAN FRONTIER, the bawdy excitement of Elizabethan England and the creative fecundity of the Renaissance." --*Status Magazine*

"(Sights and sounds of the Lower East Side rain forest.) This film captures a bit of their environment which includes the Lower East Side, the Waldorf-Astoria, the Mac Dougal Street scene, police harassment, show-biz, humanity, their audiences, and the film-makers." --E.E.

GOING TO NEW YORK **16mm 5 min. color/sound $5 rental**

"During many commutes to N.Y. from Connecticut, I was constantly impressed by the light changes. In the country there are only a few lights in homes, the highways supply a splash of color and as the trip into N.Y. gets closer to the center, there is a building up of brilliance, growing into a climax of color on 42nd St.--Times Square. The track is snatched from the radio." --E.E.

THE FAMILY FALLOUT SHELTER **16mm 14 min. color/sound $15 rental**

An aching joke about a boy's plight to get a fallout shelter for Christmas. Winner of the Screen Directors Guild Award 1962; just released, after the passing away of bureaucratic restrictions.

Other distribution: Filmmakers' Co-op, N.Y.

FACCINTO, Victor

VIDEO VIC SERIES

Animated Psycho-Erotic Dramas, starring a peculiar assortment of hand painted paper puppets and environmental sets. These films explore, in graphic detail, a personal vision of God, Satan, Man and Woman. Suggested for adult audiences.

WHERE DID IT ALL COME FROM? WHERE IS IT ALL GOING? (1970) **16mm 7 min. color/silent $12 rental**

Sale price: $125.

2nd prize, 1st Erotic Film Festival, S.F. 1970.

THE SECRETE OF LIFE (1971) **16mm 15 min. color/sound $20 rental**

Sale price: $350.

1st Prize, Yale Film Festival, 1972.

FILET OF SOUL (1972) **16mm 16 min. color/sound $20 rental**

Sale price: $350.

1st Prize, Bijou Film Festival, Chicago 1974.

OTHER FILMS

SEARCH FOR TOMORROW (1970) **16mm 3 min. B&W/sound $8 rental**

Visual tension; filmed in the wild.

Sale Price: $50.

CONFESSION (1970) **16mm 3 min. B&W/sound $8 rental**

Documented fantasy; an examination of murder.

Sale price: $50.

MR. SANDMAN (1973) **16mm 2 min. B&W/sound $8 rental**

Animated sand drawing on desert landscape.

Sale price: $50.

Additional films available through Filmmakers' Co-op, N.Y.

FARLEY, William

BEING **16mm 10 min. color/sound $15 rental**

Video/Film

The film opens with a man sitting in a livingroom in front of a T.V. set. It seems like a normal setting taken from any B grade

black and white movie. The man decides to turn on the T.V. and what happens to come on but, "The History of Consciousness", and in color. Is T.V. more real than reality; it is in this film.

MAKING OUT **16mm 8 min. color/sound $10 rental**

Starring: Willie Walker.

"A nostalgic recreation of ritualized sexual frustration. This film is a confession of how I related to the world and in particular women during my High School days in the late fifties and early sixties. I squirm every time I see this film." --W.F.

SEA SPACE **16mm 8 min. B&W/sound $12.50 rental**

SEA SPACE was shot in the South China Sea in 1972. The film is a documentation of a conversation I had with a fellow crew member, who confesses to me his responsibility in the deaths of a group of Korean fishermen.

Award Winner, Ann Arbor Film Festival, 1974.

FAT FILMS

HAIRWASH STUDY NO. 1 **16mm 3 min. color/sound $1 rental**

Ron Billen demonstrates the correct technique of washing one's hair.

FELTER, Susan

PESCADOS VIVOS **16mm 20 min. B&W/color/sound $27 rental**

"...a warm and comic vision of life with the aid of the magical optical printer." -- Whitney Museum of American Art

First Prize Ann Arbor Film Festival, 1973; 1st Prize Kent State Univ. Film Festival 1973; 3rd Prize Yale F.F. 1972; Special Honor and Special Mention Monterey Independent Filmmakers' Festival 1972; New American Film-Makers Series and Retrospective at the Whitney, Museum, New York.

FINNE, Ron

DEMONSTRATION MOVIE I (1968) **16mm 4 min. color/sound $6 rental**

By Ron Finne and Peter Jamison, with Eugene M. Wank.

A film especially designed to help young people make the difficult transition into adult society. The problem of changing your position is illustrated by a familiar object--a chair. When sincerely followed, this film will bring undreamed-of success in sexual relationships and occupational careers. And it is useful in a multitude of other situations. Absolutely safe for those over 65. Approved for school and institutional use.

RENTERS! Get a group together and show it in the privacy of your own home. "A funny satire on the excesses of training films." --*Variety*

"It clarified some things for me." --Mary Zimmerman, Wisconsin (unsolicited)

"A beautiful film." --George Manupelli

(In a work of this kind, however carefully revised, mistakes are inevitable. The distributor will be glad to hear of any which may be found so that they may be corrected in future editions.)

Prizes, Ann Arbor and University of Wisconsin Film Festivals, 1969.

DAS BALLET (1968) **16mm 5 min. color/sound $6 rental**

Highlights from a French classic. Cunningly choreographed by Marcella Rawlinson. (Marcella has appeared at "The Hip Hugger" in Sunnyvale, and "The Morgue" in Palo Alto , California).

"It grabs you." --Bob Manning

"I had my fill." -- Ronald Reagan

"Luscious!" --Samuel Goldwyn

"Like a breath of fresh air." --Coco Chanel

Does for dance what Ted Mack did for Broadway.

"DAS BALLET made me laugh very hard...(the people) are trying to do the ballet thing and the jape is that they are what they are." --Lenny Lipton

A cultural success on Hamburger Rundfunk, 1969.

HOW OLD IS THE WATER? (1968) **16mm 13.5 min. color/sound $15 rental**

A film for meditation. A two-year spiritual journey into shimmer, diffraction and reflection--the rhythms and colors of water, light on water and light inside water (where you are).

Sound of American Indians creating magic-vision energy through drumming and singing--a very human sound.

"Answer: not as old as the sun." --Tom DeWitt
"Every breath of wind, every ripple, bubble and current creatives new visions. A truly entrancing work."--Hal Aigner, *S.F. Good Times*

Lewis and Clark Festival prize; Michigan State Council of the Arts Cinema 70 program.

KEEP OFF THE GRASS (1968) **16mm 12 min. color/sound $12 rental**

A high-energy collage film of ultimately circular visual and sound images ironically commenting on various American political/violence hangups: stock car races (with a holding-your-breath-crash), a burning flag, a rodeo (with brahma bulls, calf roping, trick riders and trained dogs), ROTC, the power of positive thinking, an ex-President, dope, war, liquor, cops, Don McNeil, crosses and with a code to the banana, Howard Hughes, and the screams of a dying young rabbit.

Foothill Festival prize, 1968; Part of West German television series: The New American Cinema".

EARTHSPIRIT HOUSE (1970) **16mm 15.5 min. color/sound $20 rental**

A film about living things and their unity.

Natural sounds and silence--clarity and transformations: frogs and birds, stream becomes ocean, ocean becomes wind.

Earthspirits are the commonalities in life movements and natural processes that live in ducks and cottonwoods, snow and falling water, butterflies and leaves, wind on sand and water, river and sea and pond and plant and tree.

Their house may not be around much longer.

SYNOPSIS: Sea as the source of all life, a personal (after-image) sea-gull; the magic edge, stream into sea; film-poem for life; at the edge of living trees; plants and wind sand and water; insect energy (including a small cycle); approach to death--film-poem to hungry people and their enemy; metallic and organic carcasses; image summary; commonality/unity: sea-stream-snow-birds-plants; seagull life force; baby seal crying; dark sea-edge erosion; dead horse on sea rocks; film-poem for the future; birds alone; exploding sunset; fisherman and, finally, children.

Award at Aspen Design Conference, 1970 Whitney Museum, New American Filmmakers Series, 1971.

THE WHALE (1971) **16mm 7 min. color/sound $10 rental**

A documentary about the Oregon State Highway Department blowing up a beached whale with 20 cases of dynamite because they said it created: "a big smell and disposal problem."

SYNOPSIS: Sperm whaling: the chase, the capture (black)

Whale and waves at the edge of the sea...people come to watch, think, pose, touch, joke...the men who work; their toys and tools, their bosses: Explosion of sand and blood and a rain of whale flesh. (black)

Red beach: crater, broken tail, sun and the whale may survive us all.

(Not unless we get him first).

Whale in the sea, breathing and, finally, diving.

"Good old-fashioned American know-how (and general tendency to overkill) destroys another_____." --R.F.

Music: Solo song of the Humpback Whale.

PEOPLE NEAR HERE **16mm 12 min. color/B&W/silent at 24fps $15 rental**

Old home movies by different people of their and our human reality. It can get pretty funny and pretty heavy because home movies are pure human expression and energy.

The film is constructed of intact sequences and individual shots from the 1920's, '30's, '40's and '50's. It documents some common events of different stages in the life cycle and also shows some changing life styles since the early 1920's. Home movies are the only authentic film record of human life in the past.

This a film for people who are open to others.

Some of the images: --A kid learning to ride a bicycle, falling down a lot, then almost runs in to a wall (1930's)

--A man and a woman mock-fighting, then doing the Charleston and licking their palms (1920's)

--A 1945 Senior Class picnic; games, teachers, eating, presents, a pie-eating contest, etc.

--A funny, sort of dirty, alcoholic front porch routine (1950's)

--An old man in a hospital and being dressed, pants pulled on and being zipped-up, smiles for the camera (1930's)

"Near Here" is anyplace or time where people are aware of their common humanity.

FINNE Ron and Harry NOLLER

IMAGEEGAMI (1965) **16mm 12 min. B&W/sound $12 rental**

Scenario by Richard Kennedy. Sound, Harry Noller and Ralph Towner.

A journey over cement fields; confrontations with five strange personages--they fail--journey ends.

A film about death and life. Sound track of electronic music.

FOCUS POCUS FILM SQUAD

A group of talented filmmakers who get together to experiment and be silly, while spending very little money using only outdated film, etc.

AN OPEN LETTER **16mm 6 min. B&W/sound $7 rental**

An open letter to the world. An experiment in dramatic technique. A detective story. An experiment in inexpensive optical effect. Something to think about content-wise. Something to think about film-wise. (Has 2 4-letter words in it).

Other distribution: Filmmakers Co-op, N.Y.

FOCUS POCUS SCHOLASTIC TEASER REEL **16mm 13 min. color/B&W/sound $13 rental**

Three amusing tidbits:

a. A documentary on Film-making by Magic.
b. A lesson on using mix-room sound dummies.
c. A documentary on a hot dog/falafel stand.

Of particular interest (and possibly required viewing for film students, and lovers of falafel.

Other distribution: Filmmakers' Co-op, N.Y.

SCREENING'S LOGO **16mm 3 min. B&W/sound $5 rental**

The perfect way to start any film showing. Visually a "welcome to the movies" message, and aurally an edited version of the public discussions following several underground film screenings.

Other distribution: Filmmakers' Co-op, N.Y.

FONG, Robert

EXTINCTION **16mm 36 min. B&W/sound $35 rental**

Archetype of cruel and thoughtless aggression, the Hunter ruthlessly stalks and kills his female quarry. Each girl murdered is symbolic of the gentle, beautiful, and graceful elements of nature which nurture mankind. But oblivious to the gradual deterioration of the forest around him, the Hunter does not realize until too late that with every kill, he is destroying himself. EXTINCTION depicts, in allegory form, man's destructive--and ultimately self-destructive--relationship with the natural world.

"Mr. Fong has made us look deeply into the abstract nature of man's destructive potential, and it is all done with beauty, grace and telling symbols. The ultimate truth thus revealed is devastating." --Paul Waldo, Associate Professor of Theatre Arts

1st Place Award-Group IV-Filmmaker over age 25, 3rd Place Award-16mm Category, Great American Filmmakers Dream Festival, California State Univ. at Sacramento.

FORNEY, Darrell

ANATOMY OF A FILM (1975) **16mm 10 min. color/B&W/sound $10 rental**

How's a film made? What's the purpose, content, its best or intended audience? These are just some of the questions this film answers. (satire, documentary/funk)

BANJO PIE (1971) **16mm 7 min. color/sound $10 rental**

"...one of the most curious events I've ever seen on film, and the marvelous madness of its maker ought to be encouraged." --Standish Lawder

Prize-winner, 1971 Bellevue Film Festival.

BARBED WIRE STORY (1970) **16mm 14 min. color/sound $15 rental**

The basis of the film is a California collector of barbed wire, Mr. Auburn Coe, who has more than 200 examples on display. A close look at some of them, their effects, and a new military invention as explained on live camera by Col. Tom E. Snapps from Somewhere on Earth. (Please see ad.) (satire/documentary/instructional)

CHURCH (1971) **16mm 3 min. color/sound $5 rental**

Camera-edited and a/b-rolled, this film is a one-time close-look at life/death symbolism of a Jackson, Calif., Serbian church.

Music by Sammartini.

(experimental/cinepoem/religion)

EGG TIDE (1971) **16mm 5 min. color/sound $5 rental**

A good example of what happens when you invite a friend over to look at your latest documentary film of a rat trap smashing an egg, recording the criticism and remembering to preserve it. Thanks, David! (satire/documentary/funk)

EKLIPSE (1969) **16mm 7 min. color/sound $10 rental**

Sun/moon/stars: a poetic vision of diverse realities with uncut 8mm, 8mm blown to 16mm, Bo Diddley in concert, reverse motion, time lapse, Pulling out all the f/stops. (experimental/documentary/surrealism)

Shown at Fresno U., Shasta College, Cosumnes and Sacramento City College.

FISHSCALE (1972) **16mm 15 min. color/sound $15 rental**

Air, sea and earth combine separately into 3 segments: (1) Gene Thompson's huge balloon sculpture; (2) weighing-in fish at at Fort Bragg; and (3) horsing around the Rancho Secco atomic towers just long enough to film them. TV commercials, too. (documentary/satire/experimental)

HOLEY CATS (1969) **16mm 8 min. B&W/sound $10 rental**

Classical music and experimental sound and documentary sound collide, quietly, to the purr of a big annual cat fair in the California capital, making it a poor-man's feline Fellini fantasy. General audience: kids and cats especially. (documentary/experimental/animals)

HOME ON THE RANGE (1973) **16mm 3 min. color/sound $5 rental**

A friend game me a "pornographic" 8mm film and I re-filmed parts of it, and added animation. Shown at filmmaker's restrospective in Sacramento, 1973, and there's still some questions my mother wants to ask me about this film. (erotic/animation/funk)

NOT YET (1973) **16mm 25 min. color/B&W/sound $25 rental**

A montage of images and ideas strong together in collusion with one another: people, ecology, funk and personal. Tearing down the Alhambra Theatre (Sacramento) to Spike Jones' rational music; Spaghetti Homes; Early California Spinach and much, much more! (ecology, cinepoem, satire)

OLIVES (1971) **16mm 3 min. B&W/sound $5 rental**

If Richard M. Nixon ever has a comeback, this film will tell you why. He axed for it. (satire/documentary/funk)

OMAHA NEBRASKA (1972) **16mm 4 min. color/sound $5 rental**

About 100 or 200 postcards make-up this film, quite quickly, with Groucho singing the title. They liked it in Stockton. A good show popper. Purchased by Sac'to County Library. (documentary/satire/funk)

PARADE (1970) **16mm 3 min. color/sound $5 rental**

Camera-edited Flag Day parade with over-dubbed electrical recruiting sign. A local TV woman personality walked out on its screening and that says more about the film than her. Definitely sexist! Or is she? Girls with guns. (documentary/satire/women)

RECOMMENDATION (1972) **16mm 10 min. B&W/sound $10 rental**

Linear, narrative, experimental film developing a woman's personality (fictional) based on found typing record for sound and an undisclosed plot, ala Hitchcock, with no little help from Erik Satie. Purchased by Sacramento County Library. (dramatic/women/fantasy)

TOWER (1972) **16mm 12 min. color/sound $15 rental**

A simple study of a very big water tower with overtones of mystery, play, the past and a presence. The last part of the film (8mm blown to 16) reveals the essence of making a movie about a fixed object. Shown at Humboldt State Film Festival with a mention from James Broughton.

Credit: 2nd camera--Robert Weidner.

Purchased by Sacramento County Library. (documentary/cinepoem/funk)

FREDRICKSON, Linda

NEW MAN **16mm 5 min. B&W/sound $8 rental**

Actors: Brandon Faloona, Ian Faloona.

Based on a true story of a child who shoots and kills his younger brother. Film is a montage of T.V. violence intercut with children playing at killing each other and scenes in toy stores.

FREUDE

MY LIFE IN ART (1968-74) **16mm 40 min. color/sound $40 rental**

Includes 9 films: SACRED HEART OF JESUS, PROMISE HER ANYTHING BUT GIVE HER THE KITCHEN SINK, SHOOTING STAR, STANDUP & BE COUNTED, ADAM'S BIRTH, SWEET DREAMS, FOLLY, WOMEN & CHILDREN AT LARGE, and ONE AND THE SAME.

Some of these films are available individually; SACRED HEART OF JESUS, and ADAM'S BIRTH are available only on this reel. Sale price: $450.

"Freude combines the most glorious artifacts of California living with a melange of domestic, maternal, and wholly personal symbols. The result is a free-flowing pastiche whose essence is the filmmaker's love of husband, babies, friends and West Coast." --Karen Cooper, Film Forum

"Freude's diary. It is very personal and light in form. We see a birth; scenes at home;on beaches; with friends; and alone; and clips from TV and films. It flows easily and it all has a very special warmth about it." --Jonas Mekas, *Village Voice*

"They're terrific!" --*Women & Film Magazine*

"Destiny is a blind camel." --Zuhair

FOLLY **16mm 3 min. color/sound $5 rental**

Sometimes called Bride and Broom, FOLLY shows a woman sweeping the sand endlessly back into the sea. Makes a short and sweet statement on the nature of repetition as part of the human condition with special reference to women. An amusing film for a feminist program. Sale price: $75.

ONE & THE SAME **16mm 4 min. color/sound $6 rental**

Co-maker: Gunvor Nelson.

A self portrait by two women filmmakers in celebration of their friendship and filmmaking. Sale price: $100.

THE PARTY (1969) **16mm 3 min. B&W/sound $5 rental**

Co-maker Scott Bartlett.

Going down on American television.

PROMISE HER ANYTHING BUT GIVE HER THE KITCHEN SINK **16mm 3 min. color/sound $5 rental**

"...an inter-balancing of opposing emotions, a beautiful love-poem to her husband, a journey of mind-expansion and woman's statement of rebellion." --Kirk Tougas, GEORGIA STRAIGHT

Sale price: $75.

STANDUP & BE COUNTED **16mm 3 min. color/sound $5 rental**

Co-maker: Scott Bartlett.

A continuous dissolve into a series of happy nude couples in various configurations: female/male, female/female, male/male, as the Rolling Stones sing "We Love You."

Sale price: $75.

SWEET DREAMS **16mm 3 min. color/sound $5 rental**

In dream time and form, the film structures a child/mother and child/dolphin relationship and links the movement of the dolphins to the movement of the child.

"...the soundtrack (humpback whales) emphasizes a primeval language of communication, finding union with the natural languages of the child." -- Kirk Tougas, GEORGIA STRAIGHT

Sale price: $75.

A TRIP TO THE MOON **16mm 30 min. B&W/sound $45 rental**

Co-maker: Scott Bartlett

SHOOTING STAR **16mm 5 min. color/B&W/sound $5 rental**

Homespun comedy about transformation. There is nothing more than meets the eye.

WOMEN AND CHILDREN AT LARGE **16mm 7 min. color/sound $12 rental**

"WOMEN AND CHILDREN AT LARGE is a totally entertaining film. Unlike many women's films, it is not a documentary or narrative directed at women's issues. Rather, it might be considered a comedy for the women's movement. It is a feminist film not because of any political message but because of the liberation implicit in its imagery. There is a musical soundtrack but no dialogue; the images come fast and surreal, jarring images from a mythic kingdom, where hugely pregnant women rock on and babies fall flat on their face. A really joyous celebration of women, life and film." --Camille Cook, CHICAGO ART INSTITUTE

FRIDGE, Roy

CONCERT TONIGHT (1963) **16mm 3 min. color/sound $4 rental**

CONCERT TONIGHT is owned by and has been shown at the Museum of Modern Art in New York. It utilizes pieces of sculpture made by Roy Fridge in 1960-61, set to the music of "Stars and Stripes Forever." It won first place award at the 1968 Houston Film Festival.

HEARTS AND ARROWS (1968) **16mm 1.5 min. color/sound $2 rental**

HEARTS AND ARROWS is an animated valentine...humorously sensual.

REFLECTIONS OF ST. BAMBOLA (1968) **16mm 3.5 min. color/sound $4 rental**

REFLECTIONS OF ST. BAMBOLA discovers the human saint behind the symbolic altar piece drawing. She takes a brief respite, scratches, yawns, smokes and then returns to her job as "saint".

HEARTS AND ARROWS and REFLECTIONS OF ST. BAMBOLA were shown by invitation at the Film Festival of the Americas in San Antonio, Texas in 1969.

FRIEDMAN, Roberta

THE MAKING OF AMERICANS **16mm 15 min. B&W/sound $20 rental**

THE MAKING OF AMERICANS is based on the idea that the essential nature of a thing or person can be revealed in an appropriate presentation of surface features. The film is composed of three movements: a pan through a landscape of objects which outline a woman's lifetime, an accelerating chorus of six women reading from Gertrude Stein's novel, and finally, candid snatches of each woman in her own environment. A major concern of the film is with the fragility of language which loses and gains sense as the middle section progresses. Through repetition and overlapping the words spoken sometimes lose their usual meanings and the voices of the women serve to betray their individuality rather than to impart linguistic messages.

AMUSEMENT PARK: COMPOSITION AND DECAY **16mm 12 min. B&W/sound $12 rental**

Amusement parks are fast-moving and colorful.

In an attempt to capture their shape and composition, this film employs a tripod-mounted camera and black and white film stock. The structural device used throughout is cinematic tempo: areas of the film are differentiated by the length of time between cuts, which also establishes the tone of each area. The film is made up of three parts: the first tries to show the essence of amusement parks by visual simile; the second alternates the human and mechanical elements; and in the third, the park is empty, decaying, and finally demolished.

An electronic music track was composed for the film by Carl Stone.

FUJII, Seichi

MOTHER FARM **16mm 16 min. B&W/sound $16 rental**

Contemporary Japanese experimental film.

FULTON, Bob

STARLIGHT **16mm 4.5 min. color/B&W/sound $1.50 rental**

A Tibetan Lama. His disciple. The disciple's wife, young boy and terrier. An old tugboat crossing the Mississippi River. A man in his seventh month of solitude. His hermitage built by his own hands. The man's bloohound, his cat. Clouds crossing the Continental Divide. A mountain stream. A girl. The sun.

SWIMMING STONE **16mm 14 min. color/B&W/ neg.& pos./sound $5 rental**

Credits: Summit Films.

Fluidity of stone. Subatomic motion asserting a surface. Mind loop wandering. Visitation of sound matrix. Liquid solid. Nature transforms a planetary cycle. Relations of a timeless void.

VINEYARD IV **16mm 3 min. color/B&W/sound $2 rental**

Glen Denny observed: "This film is not ocean, it is panther stalking jungle."

Camera flows because it is free to move through space.

Other distribution: Collection, Museum of Modern Art, N.Y.C.; Carpenter Center for Visual Arts, Harvard University.

GALE, Kira

CHANCE COMBINATION S8mm 10 min. color/sound mag. stripe $10 rental

Electronic music composed by Larry Austin for an un-made film.

The world's most outstanding zoo footage; our solarized ballerina being body cast with plaster tape; video distortion of two dancers in the snow.

"I knew you'd give me your damned shit-eating solarized elephants!" --Larry Austin

GALVANIZED RUBBER S8mm 10 min. color/sound mag. stripe $10 rental

Complex light shows projected onto faces, fireworks, a spinning bicycle wheel and giant soap bubbles. Multiple exposed. Music composed for the film by Larry Austin, Editor, *Source,* Music of the Avant-Garde.

"The greatest accident since the discovery of galvanized rubber! -- Bill Farmer

QUANTIZED RUBBER S8mm 12 min. color/sound mag. stripe $12 rental

Two fan-tailed goldfish swimming in a sea of signal wave generator patterns; their black and white images changed to multi-color by a video quantizer. Buster Keaton and Ilka Doubek guest star in living color.

Soundtrack: Improvisations for Orchestra and Jazz Soloists (N.Y. Philharmonic) by Larry Austin.

SOLARIZED RUBBER S8mm 13 min. color/mag. stripe $13 rental

Revolving light shows projected onto dancer Mary Anderson, with her double exposed image becoming a sliced egg, a Hindu goddess, spare parts. For a description of the film's solarization and home processing see *Canyon Cinema News* 70/3, or *Filmmakers Newsletter* 3/11.

"Very exotic!" --George Kuchar

GALLANT, Denise

KOAN 16mm 2 min. color/sound $3 rental

Art and Animation: Denise Gallant. Sound: Rob Schafer.

KOAN is a prayer made into animated art. The unfolding hand gives birth to a butterfly, which bursts into a prism of wings. They dance, are reabsorbed into the one and re-enter the hand. A cyclic poem depicting a simple, delicate theme.

GENEST, Bill

DRY RUN S8mm 8 min. B&W/sound at 24 fps $10 rental

He tried to find courage through "the bottle".

JOINT VENTURE S8mm 12 min. B&W/sound at 24fps $15 rental

Soft-core-pseudo-political-sci-fi-semiviolent-comic-personal statement.

NIGHT MAIL S8mm 8 min. B&W/sound at 18fps $10 rental

"When you change with every new day, soon I'm gonna miss you."

GERSHFIELD, Burton

NOW THAT THE BUFFALO'S GONE 16mm 6 min. color/sound $10 rental

2nd Prize National Student Film, 1967; Judges Prize Ann Arbor Film Festival 1968; Included in Museum of Modern Art film collection.

Other distribution: Creative Film Society, Genesis Films.

GIBSONE, Julian

RUN I'M AFTER ME 16mm 18.5 min. B&W/sound $26 rental

Credits: Actors: John Peart, Sue Costin, Richard McDonald. Cameraman: Graham Gay, Julian Gibsone. Editor: Julian Gibsone.

Australian Film Institute Competition 1968, winner of Silver Award (no gold given) in the Experimental Section. Comment by

judges: "...for its pace and wealth of ideas a surrealist fantasy." It has also been shown at Edinburgh and Mannheim Festivals, Edinburgh commented: "Mike Hammer meets *Last Year in Marienbad.*"

GIORGIO, Bob

LOVE HAPPENS (1966) **16mm 12 min. color/sound $15 rental**

The First outdoor Rock Celebration film, LOVE HAPPENS celebrates "Dance" as an act of discovery-expression in the Haight-Ashbury ghetto. The usual soul-wrecking anxieties of city existence are miraculously overcome by a child's impromptu dance in Tracy's Donut Shop on Haight St. Michael McClure is heard singing "There shall be a new image of God.." Ken Kesey and his band of merry-makers arrive in their psychedelic bus, "Further"...a chain reaction of Love sweeps the ghetto, resulting in a day of jubilant dancing and good vibrations. For one entire day, the Dance of Love triumphs over the hate-provoking anxieties of modern humanity.

AMERICA'S WONDERFUL (1967) **16mm 7 min. color/sound $10 rental**

Sequel to LOVE HAPPENS. Serenaded by "The Mothers", Suzy Creamcheese (a modern Alice) trips out in San Francisco's Hip Wonderland, while Ginsberg, Leary, McClure, Kandel, and ten thousand hip tribesmen do their thing.

"AMERICA'S WONDERFUL is an example of multiple imagery in its best form, and Giorgio communicates the color, the excitement, the greatness of the (original) Human Be-in through his eyes. The amazing blast of color and shape that greeted my eye-brain have yet to wear off." --Lenny Lipton, *Berkeley Barb* 5/67

THIS IS JENNIFER (1967) **16mm 21 min. color/sound $20 rental**

The heroine of this film is a real-life "Saviour" type, dedicated to saving the world. THIS IS JENNIFER presents Jennifer delivering a William Burroughs-like sermon to three spellbound youths in a San Francisco ghetto back yard.

SWING LOW SWEET CHARIOT (1967) **16mm 5 min. color/sound $5 rental**

A burlesque on the industrial film...a tongue-in-cheek tribute to the super-abundance omnipresent four-wheeled beetle. Sound by rengaW-Wagner.

"The Meisterswinger." --Emory Menefee

"Hitler's Revenge." --Lenny Lipton

HARE KRISHNA **16mm 17 min. color/sound $20 rental**

In the Spring of 1967, Swami Bhaktivedanta and the devotees of Krishna Consciousness gathered in a circle in the heart of San Francisco's Golden Gate Park to participate in the ancient Indian religious happening known as Kirtan. HARE KRISHNA documents that event, and in the film's prologue sets forth the poetic significance of the Kirtan ceremony.

"HARE KRISHNA...is one of the great films to come out of this area. For the most part, this film works out its message without multiple image, and has a very great power in the neglected area...of filmic reportage...Some of the most perceptive zooming I have seen...Let me recommend this film to commercial filmmakers who do not know how to shoot, or perhaps see...Giorgio revives my faith in simple seeing, in simple statement, and in the effect of building a message without outmoded Eisensteinian or Griffithian techniques." --Lenny Lipton, *Berkeley Barb,* May 1967

Credits: Filmed and recorded by Bob Giorgio, assisted by Gini Giorgio. Special thanks to Michael Stewart, Swami Bhaktivedanta, and the San Francisco Rhada Krishna Temple.

Merit Award, Bellevue Film Festival, 1967. Clear Light Retina Consciousness Prize, San Joaquin Film Festival, 1968.

FANTASY (1968) **16mm 15 min. color/sound $20 rental**

"A breathtaking visionary travelogue through beautiful country landscapes, full of life, color, mystery, humor, spontaneity, love, gentleness, and maturity." --Myron Ort, Sonoma Film Festival Judge

"I think it's a really beautiful film." --Gene Youngblood

"The room goes all dizzy when it goes 'blink' ".. --Anonymous child

Second Prize, Sonona Film Festival, 1968; Highest Prize, St. Mary's Film Festival, 1969; Prize, Kenyon Film Festival, 1969.

FUGUE (1968) **16mm 6.5 min. color/sound $8 rental**

"Home-made work of kinetic art...beautiful, exciting...spontaneous generation...carefully controlled in-camera work." --John Schofill

RELAX YOUR MIND (1969) **16mm 15 min. color/sound $20 rental**

Fun and games, both real and fantasized, at the zoo, the park, and on the train. A film-elixer to cure melancholy, boredom, and that ache-all-over feeling.

Music by Buffy St. Marie, Sandy Bull, Johnny Cash, and an anonymous Swiss yodeler.

Prize winner, Sonona Film Festival, 1969.

EVERYBODY NEEDS SOMEBODY (1971) **16mm 30 min. color/sound $35 rental**

EVERYBODY NEEDS SOMEBODY combines original film and sound, newsreel footage, film clips, and rock music into a fast

paced gut-level portrait of American youth in this turbulent era.

(Previously released in part under the titles EVERYBODY NEEDS SOMEBODY in 1968, MEANWHILE in 1966, and THE VEINS IN JANE in 1970. Completely re-edited for this release.)

GIORGIO, Bob and Carolee SCHNEEMANN

IN QUEST OF MEAT JOY (1969) **16mm 7 min. color/sound $10 rental**

Film version of Carolee Schneemann's (FUZES) highly successful New York happening, "Meat Joy".

Edited by Bob Giorgio. Sound: The Rolling Stones' "Sing This All Together".

GIRITLIAN, Virginia

81 BACON **16mm 6 min. B&W/sound $6 rental**

This film takes place on a San Francisco bus. It is about what happens when a young man tries to talk to the other passengers.

CUMULUS NIMBUS **16mm 5 min. B&W/sound $7 rental**

The erotic wish of a woman who is wondering if she's gay.

EGGS AND ELEVATORS **16mm 3.5 min. B&W/sound $7 rental**

A surreal comedy about a woman cracking up.

NEW YORK-MIAMI BEACH **16mm 6 min. B&W/sound $7 rental**

In this film I try to master the short film in my own style. It is a document of a trip to New York and to Miami Beach, my home town, showing its beauty and vulgarity.

BARBARA **16mm 6 min. B&W/sound $7 rental**

In this film I wished to film my friend using the events of my own life to create, with poetry and film, a sexy three part story of growing up.

GORG, Alan

THE SAVAGES (1967) **16mm 25 min. B&W/sound $15 rental**

A documentary essay with young black street people and their poor, downhome parents--their cultural history, their individual tragedies, and how white Americans see them. THE SAVAGES grew out of a community action project our family helped organize when we lived in Venice. It was our final project after years of work in civil rights and social action. In this film our street friends and our ghetto neighbors present their own stories, their most intense moments of violence, despair, and vision. THE SAVAGES is a work of art with no lying.

Festival Honors: American (1970); Columbus (1969); Mercer (First Prize, 1968).

FREE GROWTH (1970) **16mm 37 min. B&W/sound $25 rental**

A celebration praising freedom for children and other naturally growing things. FREE GROWTH is also an expose of the oppression suffered by many different children--Hopi Indian, black urban ghetto, white middle class, hip underground. Their lives become regimented by the ambitions of parents, schools, and so-called civilization. In this film the old Hopi farmers say only a natural growth leads to a happy life. FREE GROWTH made our family quit the city and quit film. It is our farewell masterpiece.

Dedicated to freedom for the Hopi Nation.

Sequences with the Los Angeles Free School.

GREGORY, David V.

THE INCREDIBLE INVASION **S8mm 15 min. B&W at 24 fps $10 rental**

Sound on tape.

Produced in 1969 & 70, this featurette was intended as an experiment to discover what special visual effects were possible in the 8mm format. In a documentary style, the film depicts an invasion from outer space. Flying saucers are shown devastating a large city, but unlike most SF films with this theme, THE INCREDIBLE INVASION contains a relevant "twist" at its

conclusion. The film's camp nature makes it ideal fun for science-fiction fans and college audiences.

"Technically Excellent!"-- Baltimore Science-Fantasy Conference

"One of the most enterprising films we have ever received!" -- Phil Preston, Amateur 8 Movie Contest

Baltimore Science-Fantasy Conference 1975, Film Competition, Third Place, and Special Award for Special Visual Effects. Contest Winner, Amateur 8 Movie Contest 1973, Trenton, Michigan. 8 and Super 8mm International Film Festival 1970, Halifax, Canada.

PREHISTORIC MISH-MASH **Reg. 8mm 5 min. color/16-18 fps $5 rental**

Sound on tape.

This funky little fantasy was improvised by using clay miniatures and stop-motion animation. Evolution, a small green blob, manages to get itself into trouble. There's even a few dinosaurs and a special guest appearance by The Hand of God. A short sweet taste of whimsy suitable for everyone.

GRENIER, Vincent

HONEY MOON LANE (1972) **16mm 28 min. B&W/sound $30 rental**

Starring Ann Knutson and Norman Stiegelmeyer.

HONEY MOON LANE is a light essay in "movie" mood manipulation using original love problems, true surrealism, psychotic dreams, surprises, surprises...

Bellevue, Foothill, Montreal Festivals, 1973.

WINDOW WIND CHIMES PART ONE (1974) **16mm 27 min. color/sound $35 rental**

Acting by Ann Knutson, Vincent Grenier and George Kuchar.

Produced with the help of the Canada Art Council.

"WINDOW WIND CHIMES PART ONE, a funny and ironic look at male-female confrontations, explores the thin line between love and hate, honesty and self-indulgence. Every couple develops its own set of rituals: jokes, arguments, apologies, fantasies, jealousies, petty cruelties, and put-ons. Vincent Grenier examines these areas by building upon material he has collected in the course of his life with Ann Knutson, who appears with him in the film. Their dialogues capture with uncanny certainty the tone, pacing, and significance of a variety of moments which pass between two people sharing a life. This is a gentle relationship, but one in which the classic problems of jealousy, familiarity, and pettiness emerge. By integrating the subtleties of humor and affection which are the underpinnings of this twosome, Vincent has made a film which is strikingly autobiographical at the same time as it gives us insight into our own lives." --Karen Cooper, Film Forum, N.Y.

"...Grenier made what was perhaps the most innovative film produced in the Bay area, WINDOW WIND CHIMES. This film sent the personal narrative quietly into other dimensions, sort of a restaged 'home movie' in which indications of his more recent work surfaced..." --Mike Reynolds, *Berkeley Barb*

"...Vincent Grenier's titularly vague WINDOW WIND CHIMES is honest, if not gripping, in its close inspection of a man-woman relationship..." --A.H. Weiler, *N.Y. Times*

SHADE (1975) **16mm 16 min. color/silent $20 rental**

"...Shade is a near-exhaustion of the possibilities between camera (aperture, focus) and nature (sun, wind). It is a beautiful study-poem on the undying presence that renders the world perceptually. In this minimal area the variations are pursued with quiet doggedness, each frame revealing the secret of the next..." --Mike Reynolds, *Berkeley Barb*

CATCH (1975) **16mm 5 min. color/silent $8 rental**

"...His third film in this program, CATCH is a fragmented observation on hidden reflective surfaces, the corner of a dormant television screen, a window..." --Mike Reynolds, *Berkeley Barb*

LIGHT SHAFT (1975) **16mm 15 min. B&W/silent $17 rental**

GUERRERO, Ed

ABDUL FILM **16mm 8 min. B&W/sound $8 rental**

A man is thrown up out of the sea on to an alien land. He wanders through the environment trying to figure it out. The people of the land look and try to figure him out.

ARMS AND NEEDLES **16mm 3 min. B&W/sound $7 rental**

A anti-heroin movie. The psychology of junk and addiction in general is revealed in montage and an old obscure 1920's song. The montage is documentary in that nobody's acting in the movie.

#8 **16mm 4.5 min. color/sound $7 rental**

If you oversleep you will be late for work. On the way we can play music on the bridge. See the city glow, listen to its voices. Have we come just to dream? If you oversleep you will be late for work.

IF IT'S A DREAM **16mm 5 min. color/sound $5 rental**

"...a dream..."

MOJO **16mm 3.5 min. B&W/sound $5 rental**

A cartoon using African and Eastern images. The symbols of Africa and the East are animated into a stop-frame dance of transformation. A myth-cartoon.

THE PLAYER **16mm 9.5 min. B&W/sound $11 rental**

Credits: Starring Ray Johnson.

The human soul always strives to assert its identity in the most positive terms in any given environment, no matter how harsh that environment may be. The player struggles with his fantasies and the world in his day-to-day rite of self-renewal. He greets the brothers of his ancestral past and struggles with the forces of unconscious self-negation to bring himself to a working identity-agreement with reality.

Winner: San Francisco Art Institute Film Festival and Mills College Festival.

THE RED PALM TREE **16mm 4.5 min. color/silent $5 rental**

To see a red palm tree is a very rare event. To film one is even rarer. One grows on my block.

SKETCHES **16mm 6 min. B&W/sound $7 rental**

Four image sketches to four piano pieces by Bela Bartok. The rule is simplicity.

UPON SEEING THE GARDEN FOR THE FIRST TIME **16mm 9.5 min. B&W/sound $12 rental**

The world moves about us in fleeting images of light and sound. Sometimes we get a glimpse of a garden.

WINTER LIGHT **16mm 6 min. B&W/silent $7 rental**

Winter days freed from the compulsion to tell, show the wonder of light.

WOMEN'S LIBERATION or MOTEL STORY **16mm 10 min. B&W/sound $12 rental**

Credits: Voice: Dewey Crumpler.

Juxtaposition of voice and image to create an ironic-erotic suburban dream. A funny-sad story about an artist in a motel with very thin walls.

GUTIERREZ, Gary

THE ARTIST **16mm 7 min. color/sound $12 rental**

Animation.

Artisitic license meets poetic revenge of "Oh, what tangled webs we weave when first we practice to conceive."

Music by Harry Partch.

Produced by Southwest Creative Film Center of KLRN TV through a grant from Corporation for Public Broadcasting.

CINE Golden Eagle Award, 1973. Director's Choice Award, 1974 Sinking Creek Film Festival.

GUTMAN, Walter

Walter Gutman the director was a noted Wall Street financial commentator during the 1950's and early 1960's. *The New Yorker* Magazine did a profile on him in 1959. The Something Else Press is publishing excerpts from his Wall Street comments in April or May, 1969. "The Gutman letters" were noted because of their comments on the total scene. Walter Gutman financed "Pull My Daisy" and "Sin of Jesus", and in 1968 he financed and also became the most important single actor in George Kuchar's "Unstrap Me".

THE ADORATION OF SUZY **16mm 16 min. at 24fps; 24 min. at 16 fps color/silent $25 rental**

Credits: Walter Gurman, Director and Photography; Howard Kanovitz, Photographer. Featuring Suzanne Perry (formerly of Ringling Bros. Barnum & Bailey Circus). Hawk Serpent Productions Ltd., Producer.

THE ADORATION OF SUZIE was made from 35mm slides and represents a technical breakthrough in the use of light to create drama. Accident plays a major role in the results. The film is devoted to Suzanne Perry, who at the time the slides were made by Howard Kanovitz and myself had been three years in the Ringling Bros. Barnum & Bailey Circus. The movie reflects her special character and my special reaction to it. It is based on the concept of a woman, of her body and her psyche. Nothing

extraordinary happens, but the woman herself is always extraordinary.

Purchased by N.Y. University.

Other distribution: Filmmakers' Co-op, N.Y.

CIRCUS GIRLS **16mm 30 min. color/sound $30 rental**

Editing: Mike Kuchar, Musical advisor: John Duffy.

About his life-long love of Circus girls.

MUSCLES AND FLOWERS (1969) **16mm 90 min. color/sound $90 rental**

Credits: Director, Walter Gutman. Producer: Hawk Serpent Productions Ltd.

MUSCLES AND FLOWERS is a unique film because it approaches the mystery of WOMAN--and contrasts this with the mystery of MAN--by means of the strange vision of a very feminine woman who is also very strong physically. To WALTER GUTMAN a woman who has the muscular capability of a man--is more feminine--is more the ultimate female, when this strength is used to express the tenderness of a woman. She does something else with what is natural to a man and this adds to her mystery.

The visualization of two circus acrobats, HANNAH WEAVER and SUSAN PERRY, is shown in opposition to a discussion of them by three noted writers, MICHAEL BENEDICT, author of *The Body* and poet EMMETT WILLIAMS, editor of *The Anthology of Concrete Poetry* and author of *Sweetheart.* Their masculine voices and masculine viewpoints create the drama of contrast--the main drama of LIFE between the masculine and feminine--as the audience listens to them while seeing the sweet bodies and lovely faces of the acrobats.

An audio-visual film, of which 90 minutes are audio and 45 minutes visual.

Since the visual elements of MUSCLES AND FLOWERS total only half the length of the audio, there are four periods during which the audience sits in the dark, one quite brief, two about ten minutes each and one almost a half hour. There have been other films which compelled the audience to listen rather than look--but MUSCLES AND FLOWERS is probably unique both in the relative length of the audio element and its natural integration with and support of the visual.

BOLEX **16mm 11.5 min. color/sound $20 rental**

Bolex is about a simple experiment with a rented Bolex which resulted surprisingly in a somewhat magical apparition. What sort of magic? It is the magic that everyman in some degree experiences during his life at the sight of a young woman. The film talks about Achilles and the daughter of the Priest of Apollo but since then I read an 1841 account of how George Washington was smitten when unexpectedly he saw a young woman sitting under a tree in the wilds of what is now western Pennsylvania, reading a poem. He was young too and if the story is true he must have forgotten Martha to whom he was then engaged. But the story of the magic is true--thru thousands of years it has been the same surprising story.

HAACK, Warren

INTRUSION **16mm 8 min. B&W/sound $10 rental**

INTRUSION attempts to deal, in an allegorical sense, with Man's inhumanity to his fellow-man. Achieving this through symbolism takes place in the re-telling of a very old story. Throughout time, man has had insensitive feelings toward his fellow human beings. I chose to represent this insensitivity by covering the people in the film with mud. I used music electronic in nature, and made loops of it, to further the machine-like movements of the clay people. They start out blind, and end blilnd; their only function in our world being that of getting rid of intruders so they can get back to their state of "internal harmony".

NEMESIS **16mm 9 min. B&W/color/sound $15 rental**

"Our intellect has created a new world that dominates nature, and has populated it with monstrous machines. The latter are so indubitably useful that we cannot see even a possibility of getting rid of them or our subservience to them. Man is bound to follow the adventurous promptings of his scientific and inventive mind and to admire himself for his splendid achievements. At the same time, his genius shows the uncanny tendency to invent things that become more and more dangerous, because they represent better and better means for wholesale suicide. In spite of our proud domination of nature, we are still her victims, for we have not even learned to control our own nature. Slowly but, it appears, inevitably, we are courting disaster."
Carl Jung

SELECTIVE SERVICE SYSTEM **16mm 13 min. color/sound $20 rental**

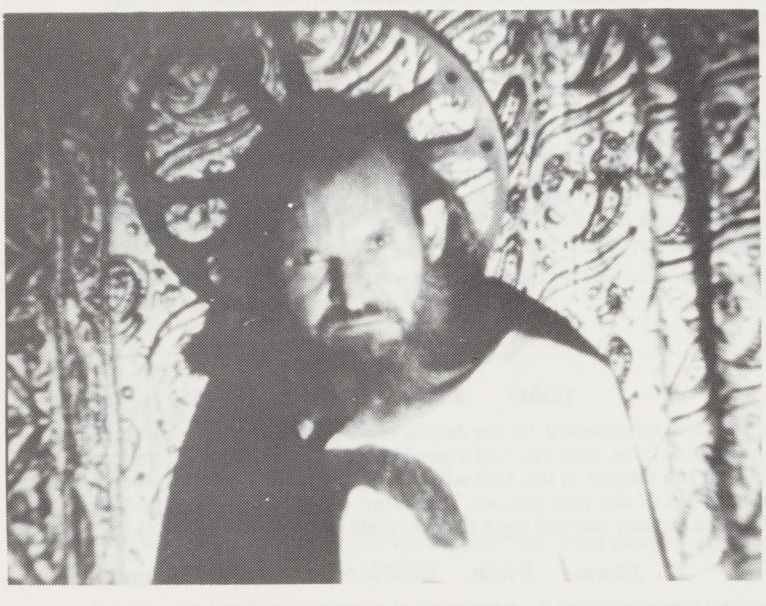
Since 1956, the United States has been involved in a ground war in Asia. The American commitment has led to an ever increasing involvement in that area of the world--despite growing dissatisfaction here at home. To implement this country's mobilization, the Draft System has been stepped up. It is a system which makes virtually no exemptions for those who feel this war is immoral and injust. These young men must either serve in a war in which they do not believe, or face the bleak alternatives to service. Some have chosen prison. Some have sought refuge in other countries. This film documents another alternative. There was no attempt to alter the proceedings that took place.

1st Prize-Documentary, Fifth National Student Film Festival, N.Y.C., 1970. Premiere at Lincoln Center for the Performing Arts. 1st Prize-Documentary, Foothill Film Festival, 1970. 1st Prize-Documentary, Ann Arbor Film Festival, 1971.

Michael Getz, socially-conscious distributor of independent and student films in California, chose SELECTIVE SERVICE SYSTEM as "the most powerful and most important film" in the festival.

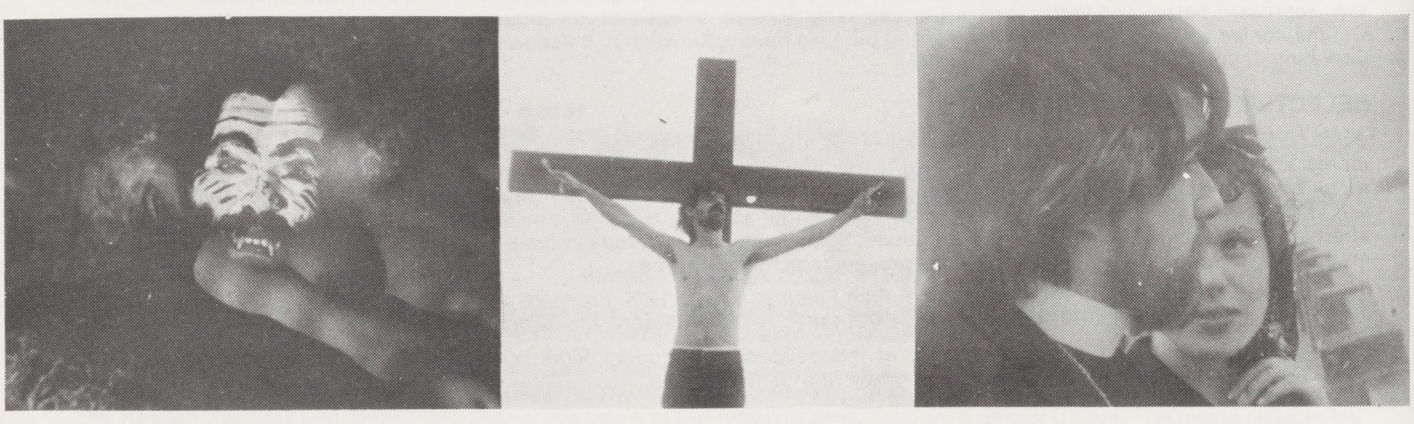
VENUS by Herbert deGrasse

VENUS by Herbert deGrasse

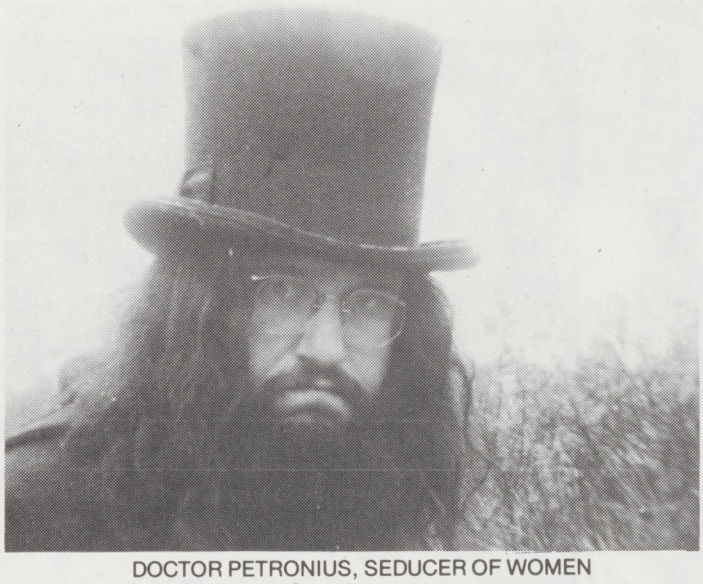


THE ANGRY GOD by Herbert deGrasse

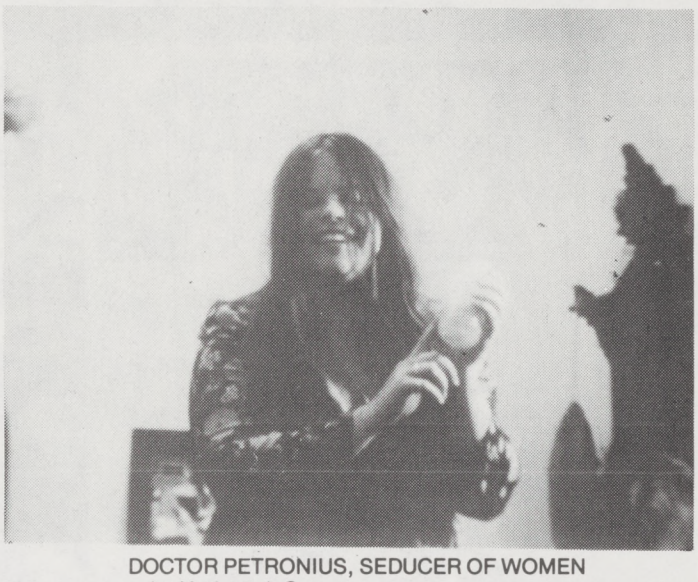
CHRIST OF THE ROOFTOPS by Herbert deGrasse



CHRIST OF THE ROOFTOPS by Herbert deGrasse



DOCTOR PETRONIUS, SEDUCER OF WOMEN
by Herbert deGrasse



DOCTOR PETRONIUS, SEDUCER OF WOMEN
by Herbert deGrasse

DOCTOR PETRONIUS, SEDUCER OF WOMEN
by Herbert deGrasse

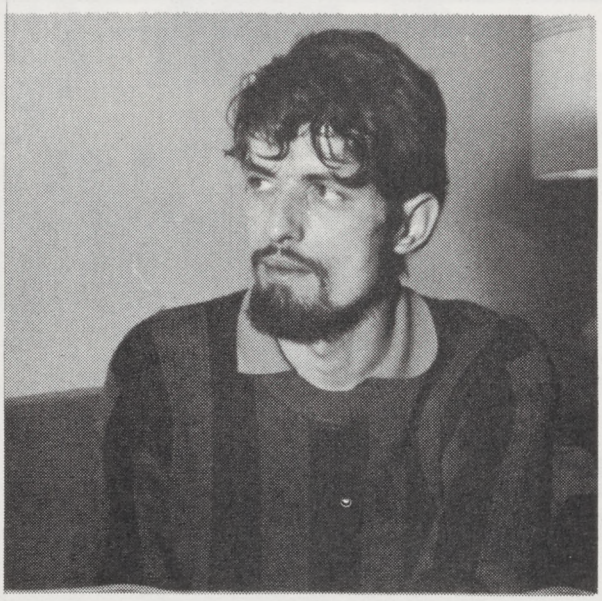
THE ORGANIC VAMPIRE by Herbert deGrasse

TESTAMENT by Herbert deGrasse

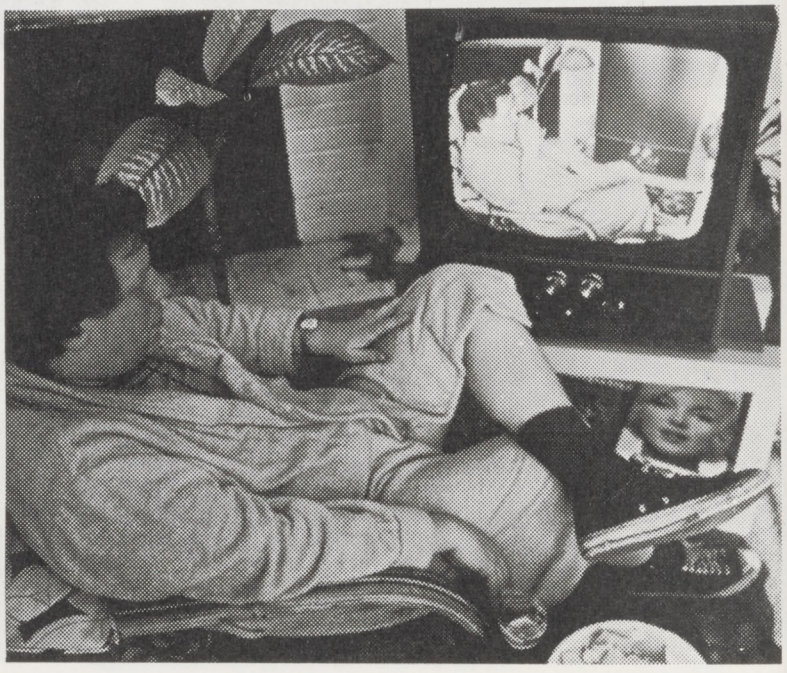
KILLMAN by Herbert deGrasse

NEW MAN by Linda Fredrickson

"God" from FILET OF SOUL by Victor Faccinto, 1972



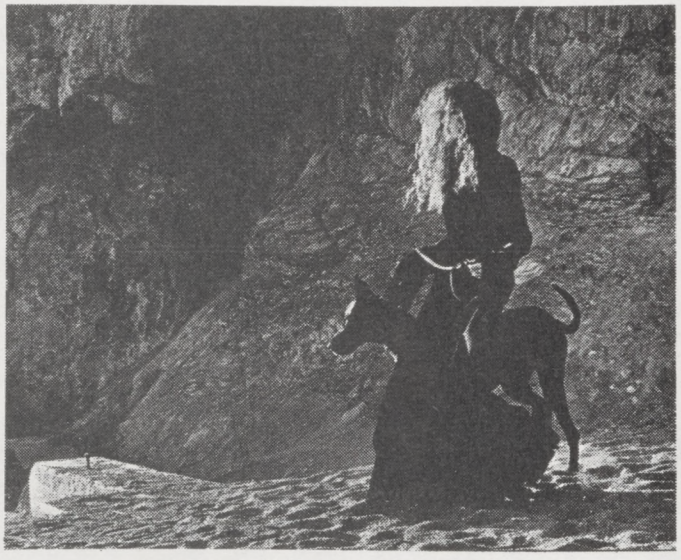
Bob Giorgio



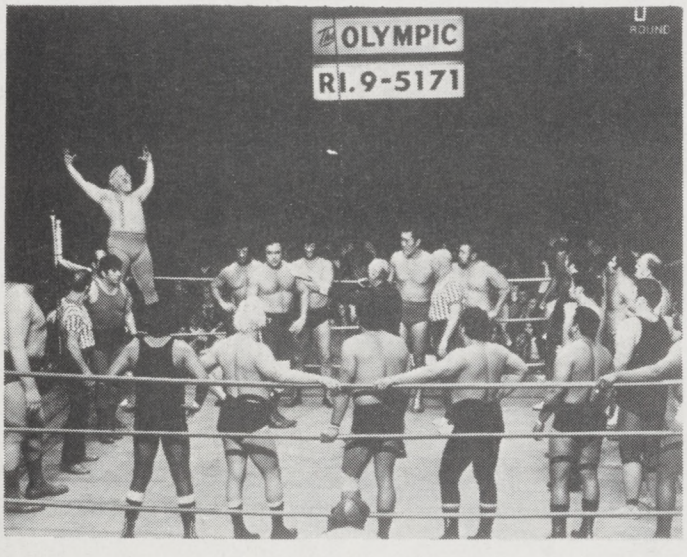
BEING by William Farley

Films by Tom DeWitt

MUSA PARADISIACA SAPIENTUM by Steve Klocksiem



THE VISITOR by Richard Harkness



BATTLE ROYAL by Arthur Hoyle

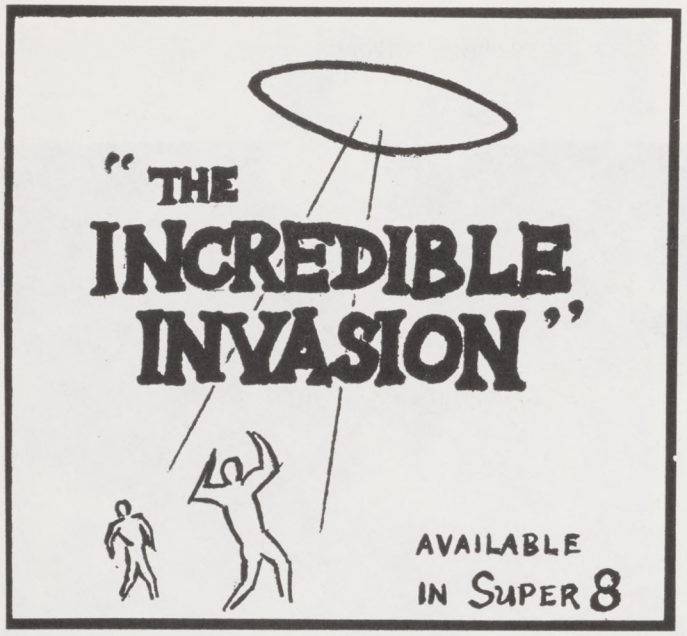
THE ARTIST by Gary Gutierrez

WINTER LIGHT by Ed Guerrero

SKETCHES by Ed Guerrero

MOJO by Ed Guerrero

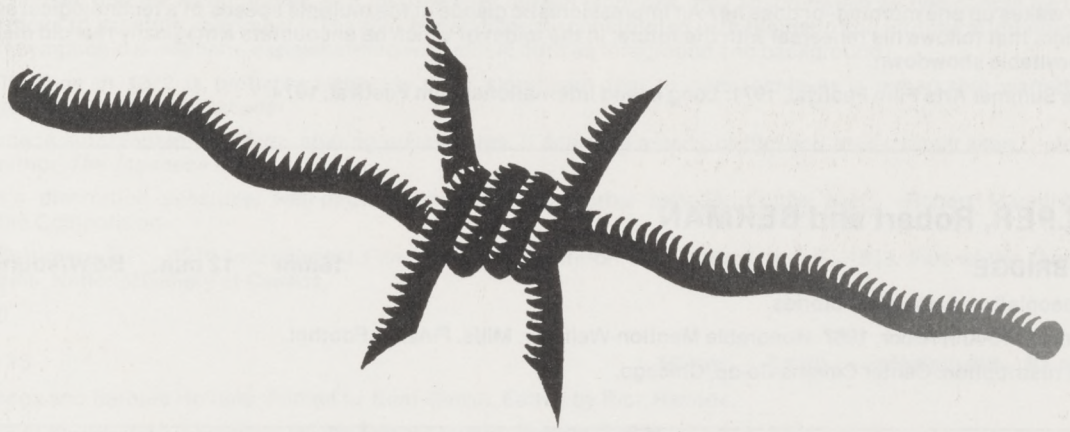
THE PLAYER by Ed Guerrero

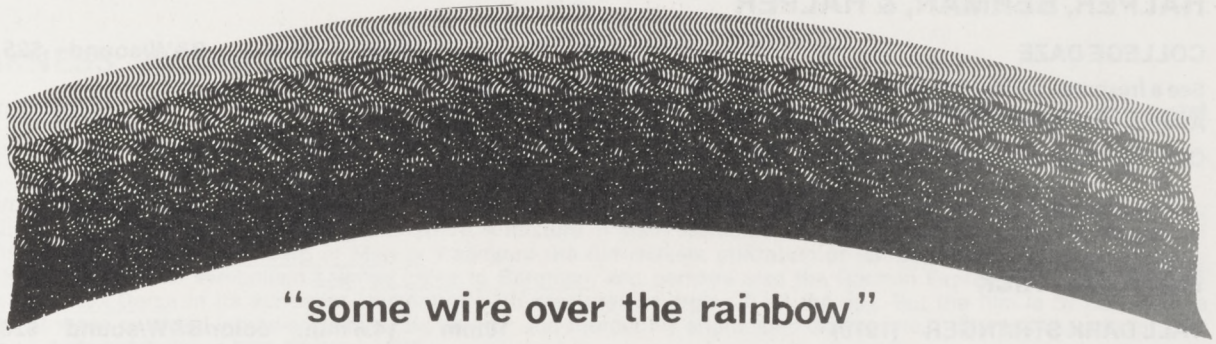


by Warren Haack

TOWARDS A PEOPLES CINEMA by Leonard Henny

PEACE PICKETS ARRESTED FOR DISTURBING THE PEACE
by Leonard Henny





"some wire over the rainbow"

BARBED WIRE STORY

COLOR SOUND 14 MINUTES $15 SATIRE/DOCUMNTRY

- with over 600 kinds of barbed wire around, does everyone know their brinks twist from their kennedy three prong? this movie will help sordid out, sort of, with science and art meeting above the fruited plain!
- shown at monterey, ann arbor, underground cinema 12, canyon cinematheque.

OTHER FILMS BY
DARRELL FORNEY:

- anatomy of a film, banjo pie, church, egg tide, eklipse, fishscale, holey cats, home on the range, not yet, olives, omaha nebraska, parade, recommendation, tower

HAFFORD, Patrick M.

SUN REXALL COWBOY..he wears snaps not buttons **16mm 18.5 min. B&W/sound $35 rental**

A boy wakes up one morning--or does he? An impressionistic glance at the multiple speeds of a technological society. It's only a camera that follows his rehearsal with the future, in the midst of which he encounters a magically real old man who prompts the inevitable showdown.

Dallas Summer Arts Film Festival, 1971. Long Island International Film Festival, 1974.

HALPER, Robert and BERMAN

THE BRIDGE **16mm 12 min. B&W/sound $15 rental**

Two people/two games/two stories.

Awards: $150-Ann Arbor, 1967. Honorable Mention-Wellsley, Mills. Finalist-Foothill.

Other distribution: Center Cinema Co-op, Chicago.

HALPER, BERMAN, & HALPER

COLLEGE DAZE **16mm 21 min. B&W/sound $25 rental**

See a freshman suffer through his first few weeks. Portrait of know-nothing.

Awards: $300-Autumnal Film Festival, 1968. 2nd Place Category B, Chicago Film Festival.

Other distribution: Center Cinema Co-op, Chicago.

HANCOX, Rick

TALL DARK STRANGER (1970) **16mm 14.5 min. color/B&W/sound $20 rental**

A ridiculous drug encounter between a red-neck and a hippie posed as Christ.

"A short adventure into mutual knowledge, the dissolving of generation barriers...If we accept this film as peaceful revolution, the middle class has a key in hand toward liberation of self." --Hans Taeger, *Bericht Oberhausen*

Awards: Special Prize, 1971, West German Int'l. Short Film Festival. Grand Prize, 2nd Canadian Student Film Festival. Best Foreign Film, Filmothek der Jungend, Oberhausen. Part of the New Canadian Cinema Retrospective, 1971.

Sale price: $240.

I, A DOG (1970-71) **16mm 7 min. B&W/sound $10 rental**

An autobiographical film ballad of a Prince Edward Islander lost in New York City.

"A hit with both audience and jury...an absurd, irreverent report on canine pets and their owners (or vice-versa)...Hancox's spikey sense of humor was well received." --Martin Malina, *Montreal Star*

Awards: Special Mention, Michael Snow, Ohio University Film Festival, 1972. Best Documentary, 3rd Canadian Student Film Festival.

Sale price: $95.

ROOFTOPS (1970-71) **16mm 5 min. B&W/sound $7 rental**

Continuous camera movement over stationary structures on New York rooftops, edited closely with music.

"A meditative perusal of rooftops...interesting linear composition with the use of black leader between shots, and great after-images." --*Canyon Cinema News*

NEXT TO ME (1970-71) **16mm 5 min. B&W/sound $8 rental**

PLAY SOUND LOUD!

An experiment into the nature of time and memory, film and still photography, using fragmented autobiographical images.

"Renais-like, Hancox discovers the plastic qualities of time, the involving power of fragmentation...The work is inventive and fresh with a spontaneous approach made meaningful by some remarkable fine-edged cutting. He uses visual images like words and sounds in poetry." -- Natalie Edwards, *Cinema Canada*

Awards: Ohio Arts Council Award, Dayton Art Institute. Best Experimental Film, 3rd Canadian Student F.F. Special Mention, Standish Lawder, Bellevue Independent FF. Canadian Filmmakers Series, National Gallery of Canada.

Sale price: $75.

HOUSE MOVIE (1971-72) **16mm 14.5 min. color/sound $20 rental**

A document of houses that are never homes, and the transient human emotions they absorb/retain as two people part from each other and move to separate apartments. The film is meticulously constructed with thematic and structural impetus from a Rachmaninoff symphonic movement, experimenting with music both as foreground and background.

"HOUSE MOVIE done in 1972 is probably Hancox's most significant film to date...achieves a remarkable warmth and intimacy." --Charles Lapp, *Cinema Canada*

"A beautifully made autobiographical film...sharing private lives. It achieves a unity of film and music rarely seen." --Joseph Anderson, co-author, *The Japanese Film*

"...a filmmaker's disarration--sensitive, well-photographed, yet non-verbal panoply of the age." --Robert Manning, '72 Independent Film Competition

Awards: 1973 Baltimore F.F. 1972 Independent Filmmakers Competition. Sweet Virginia F.F., 1973. Part of the Canadian Filmmakers Series, National Gallery of Canada.

Sale price: $240.

SEPTEMBER 15 **16mm 5 min. color/sound $7 rental**

Stars: Rick Hancox and Barbara Holland. Filmed by Kent Martin. Edited by Rick Hancox.

"A documentary of my wedding. Filmed on Prince Edward Island, Canada." --R.H.

HARKNESS, Richard

THE VISITOR **16mm 8.5 min. B&W/sound $15 rental**

"Exceptional black and white photography in a haunting allegory of time, past and present." --Program, Marin County Fair, 1971.

"THE VISITOR, by Richard S. Harkness is in many ways a rather conventional film, a heavily symbolic psychodrama involving the visitation of death to an old woman in a hospital. A mixture of many elements all very skillfully compounded. Its general mood is Nordic black a la Strinberg or Munch. I admired the film-makers utilization of fantastic found settings, equal to Eisenstein in Strike . Its symbolism seemed close to Bergman, and perhaps also the German Expressionist film. Also an element of Maya Deren in its surrealist fascination with creatures emerging from the sea. But the film is by no means a pastiche of these assorted ingredients, but a tightly knit and thoroughly engrossing Gothic tale." --Standish Lawder of Yale University. Judge of Bellevue Film Festival, 1971.

Awards: THE VISITOR has been selected for screening and awards at more than 15 film festivals throughout the world, including: Chicago Int'l. FF. 1972; Hawaii Int'l F.F. 1972; XI Festival Int'l. del Film di Fantascienza, Trieste, Italy, 1973; Bellevue F.F. (awarded Jury Prize, 1971); 11th Annual Independent Filmmakers' Festival, 1971; Washington National Student F.F. (Honorable Mention) 1971; Tennessee Arts Commission Special Award, National Short Film Competition; Cinestud Int'l F.F., Amsterdam 1973; Athens Int'l. F.F. (awarded runner up, Best Film) 1974.

SQUARE: AN IMAGE DURATION TEST **16mm 2 min. color/sound $5 rental**

A most informative exercise in image retention and the illusion of movement. A must for film students, animated and experimental film-makers and audiences. This film has been shown at the San Francisco Museum of Art and on KPIX (the CBS/Westinghouse affiliate) Television. The senses are taken to the limits of perception by a gradually accelerated succession of images, creatively presented and clearly indicated. The audience is shown a new image every 24 frames, then every 12 frames, then 6 frames, 4 frames, 2 frames and finally a new image every frame! The delightful sound track has nothing to do with the picture but it's apparent that the man and woman who created it, armed only with whipped cream and celery stalks, enjoyed the experience immensely.

S.F.--AN ABBREVIATED VERSION OF SAN FRANCISCO **16mm 1 min. color/sound $3 rental**

Perhaps S.F. stands for Super Frast? Time and space are drastically altered on a drive from Treasure Island across the Oakland Bay Bridge and through San Francisco which is so speeded up that it takes only 60 seconds for the entire trip.

THE ECLECTIC LIGHT **16mm 1 min. color/sound $3 rental**

"Light becomes color...shape becomes pattern...motion becomes dance," in this beautifully concise demonstration of special printing techniques. Images of a nude female dancer are shot and printed on ultra high contrast stock and then using the pastel colors generated by a color printer the images are re-combined using double exposures, bi-packing, optically flipped superimposed mirror images, and frame delay color mattes.

DIRTY MOVIE **16mm 2 min. 47 sec. silent 99 cents (when rented with another film by Richard Harkness)**

Two minutes, forty seven seconds of unedited filth. Pure cinema. Lots of movement. A cast of thousands. In the genre of minimal art. The simple vision of a purest. Cheapest film in the catalog.

PRELUDE **16mm 1.15 min. color/silent $3 rental**

A colorful montage...The stuff they never show on TV!

HAIRY KARI **16mm 10 min. color/sound $15 rental**

A Humorous Social Satire.

In order to procure employment, a hippie living in a country commune sacrifices his long hair and beard at a nude group ritual. Ironically the only job he is able to secure is one selling wigs. His failure at the task leads him to contemplate suicide.

Directed by Christine Pihl. Director of Photography: Richard Harkness.

HARRISON, David

THE DINNER DATE **16mm 10 min. B&W/sound $15 rental**

Written, produced, directed by David Harrison. Cinematography by Tom Van Otteren. Artwork by Marc Arceneaus. Starring Betsy DeVarney and David Harrison.

THE DINNER DATE is a comic paean to sex, booze, dope and The Marx Brothers.

HAUGSE, William

SGTS. BANNED **16mm 5 min. color/B&W/sound $6 rental**

Credits: Soundtrack--"Day in the LIfe"

"Funking around in Venice, California. Sunday afternoon and the kids. Stereopticon dream; old ladies playing cards, 'Had a smoke and I stepped into a...' Beatle Track.'

HAYEEM, Benjamin

PAPILLOTE (1964 revised 1969) **16mm 10 min. B&W/sound $12 rental**

Credits: Music: Paul Fran. Cast, director, editor: B. Hayeem. Camera: Hayeem, Shaw, Schneider, Newitt.

Every morning a man is born out of a paper bag. He distributes money to the financial world of the Stock Exchange in Wall Street, and disappears into his paper bag again each night.

This is the basis for PAPILLOTE, a bizarre fantasy set in some unlikely corners of New York...

Third Ann Arbor Film Festival: "The satirical and marvelous surprise of the festival was Benjamin Hayeem's PAPILLOTE." --Gregory J. Markopoulos

"Hayeem shows considerable inventiveness and ability in his actions and in the ideas of his film. PAPILLOTE is a clever and funny film, and gloriously free of the personal and confusing ideas and techniques that seem to usually characterize underground films." --Dane Lanken

Shown at film festivals: Edinburgh, San Francisco, Leipzig, Vancouver (Certificate of Merit), Ann Arbor (Special Prize), Tours, Evian, Oberhausen Independent Film-Makers (Certificate of Merit), Lawrence University (Award of Merit), Also shown at Washington Gallery of Modern Art and Channel 13, Stanley Kaufman's "Art of Film".

EXTREME UNCTION (1969) **16mm 8 min. color/sound $15 rental**

Credits: Cast: Gabriell and B. Hayeem. Director: B. Hayeem. Camera and Editing: B. Hayeem and S. Packard.

An attempt to use Slavko Vorkapich's kinesthetic aesthetic theory of film.

Shown at Electric Circus, Foothill College Independent Filmmaker's Festival, San Francisco, Edinburgh, Tours--banned by Australian Censors.

"Classical underground movie, interestingly grainy images, super-impositions, Freudian symbols, fragmentary pop songs are fused into an erotic fantasy with flashes of Eisenstein." --23rd Edinburgh Int'l F.F.

"U.S.A. had a few bright entries. Ben Hayeem's far out erotica pic EXTREME UNCTION used a girl's sex desire and orgasm with transposed shots from classics. It had inventiveness." --Tours Shorts, by Gene Moskowitz

"Easily Hayeem's most ambitious, provocative, serious work (though he has a rare gift, at times, for comedy, FLORA). Naked girl writhing, face contorted with sexual/death ecstasy, her face covered with advancing soldiers, explosions, violent images, climaxing in fully-projected torment, the ocean. Repeated shots intercut of her and two naked men coming up a stairway. Sound: old rock song, cut up, distorted, a provocative film, masturbatory, Conner-esque, evil, true (though no uplifting). Fantastic, brilliant use of bipacking rather than superimposition to achieve textural effects." --John Schofill, Festival Judge, 2nd Annual Monterey Independent Film-maker's Festival. NOTE: EXTREME UNCTION not selected for showing at this festival.

"A sort of hifalutin porn. Naked girl writhes around in bed with (get this) a picture of Ben Hayeem." --Howard Levant, English Dept., Hartwick College, Oneonta, N.Y.

CHRISTMAS IS NAKED TURKEY (1984) **16mm 10 min. B&W/sound $12 rental**

Credits: Cast: M. Whitehead. Camera, Direction, Editing: B. Hayeem. Dinner guests: George and Robert David Cohen (famous poet), Russell Grams.

Prized at Denison Film Festival 1998.

How to have a merry Christmas in spite of everything.

"Hayeem's worst film." --B.H.
"A new twist to the Kama Sutra." --Shrimati Mary
"I admire your Christmas...I want to eat too." --M.L. Fallwell, Nashville
"Christmas should be a vegetarian holiday." --Swami Bhuleshwaranda

In England Contact: Derek Hill, Short Film Service, Ltd., 122 Wardour St., London, W.I.

Other distribution: Creative Film Society; Center Cinema Co-op, Chicago.

HEINZ, Jerry

KARATE BALLET **16mm 8 min. B&W/sound $10 rental**

Dance-like movements of Karate match a surging musical score by Prokofiev. Composed frame by frame via a home optical printer, the film flows from positive-negative combinations to multiple images of Karate forms and Kumite competitions. A black-belt's leaping kick multiplies accordion-like (ala McLaren's "Pas de Deus"); the power and grace of various techniques, superimposed over nature scenes, suggest a Zen script; shots of two women demonstrate contrasting styles--all add to the richness of action-levels that give the film wide appeal.

Independent Filmmaker Award, New York.

HEINZ, John

THE DISCOVERY OF THE BODY **16mm 19 min. color/sound $20 rental**

An *Opera Buffa* mixing live action with animated Victorian artwork, shows the Old Order--the old imperialism, the old romanticism and the old prurience--being overthrown by robust modern nudists. The film begins with the accidental discovery of the human body in East Prussia in 1784 by an unknown researcher and culminates in the body's perfection as an instrument of peace at the battle of Manila Bay.

Other distribution: Center Cinema Co-op, Chicago.

HOTEL FOR MEN **16mm 20 min. color/sound $20 rental**

A murky view of a dying philanthropic institution--inhabited by George Washington, Whistler's mother, J.P. Morgan and all the workers of the world.

Tom Palazzolo was never more charming than in his role of J.P. Morgan as a boy.

The film mixes animation and live action in a most un-Disney-like manner.
Other distribution: Center Cinema Co-op, Chicago; Filmmakers' Co-op, N.Y.

HEINZ, Tom

TITLES **16mm 1 min. B&W/sound $2 rental**

As you'll see it, a graphic film of a single frame nature. Also it's best if shown first on a program. Following other films could cause confusion.

HENDERSON, Mike

LAST SUPPER	**16mm**	**7 min.**	**color/sound**	**$10 rental**
MOTHERS' DAY	**16mm**	**20 min.**	**B&W/sound**	**$25 rental**
THE ROCKING CHAIR FILM	**16mm**	**20 min.**	**color/silent**	**$20 rental**
DOWN HERE	**16mm**	**15 min.**	**B&W/sound**	**$15 rental**
DUFUS	**16mm**	**10 min.**	**B&W/sound**	**$10 rental**
WHAT DADDY CAN DO	**16mm**	**15 min.**	**color/sound**	**$15 rental**

HENDERSON, Mike and Robert NELSON

KING DAVID — **16mm 16 min. color/sound $30 rental**

"Henderson and I filmed KING DAVID at South Park in San Francisco. The film is a documentary style record of KING DAVID and of what took place before we found him." --R.N.

HENNESSEY, Sharon

BIRD — **16mm 1 min. color/sound $4 rental**

Animated.

"a one minute flight into space." --David Bienstock, Whitney Museum

WHAT I WANT — **16mm 10 min. color/sound $12 rental**

Credits: Camera: John Knoop

"All things ever wanted and a few dozen probably never thought of. Sharon Hennessey's list is both personal and, I think, universal--incorporating all those silent wishes and hopes we rarely consider worth verbalizing." --David Bienstock, Whitney Museum

HENNY, Leonard

BLACK POWER, WE'RE GOIN' SURVIVE AMERICA — **16mm 15 min. color/sound $25 rental**

Portrait of the struggle for black liberation, the African heritage of American Blacks, the need to form a Black United Front in order to survive the threats of white racism in America and in the world today.

The speech by Stokely Carmichael was given at the occasion of the merger between the Student Non-Violent Coordinating Committee (SNCC) and the Black Panther Party in Oakland, California, February 1968. The merger took place on the birthday of Huey P. Newton, Minister of Defense of the Black Panther Party, who was jailed for allegedly having killed a policeman. The speech ends with the famous: "Huey Newton will be set free, or else..."

Produced by Leonard M. Henny in cooperation with the Black Panther Party and American Documentary Films. Camera: Steven Lighthill and Leonard Henny. Editing: Kees Hin. Speech by Stokely Carmichael. Dancing by Uzozi Aroho Dancers and Company, Birth of Soul Dancers.

BUT WHAT DO WE DO? — **16mm 18 min. color/sound $25 rental**

Many scientists and engineers who work on military R&D projects became concerned about the contributions of their work to the United States role in the Vietnam war and the military and industrial organizations that create the capability to wage such a war. BUT WHAT DO WE DO? is the true story of how one engineer became aware of the consequences of his work and grappled with and resolved the growing contradiction between his personal convictions and his work. The role of the engineer is played by the engineer who actually went through the experience described. The film shows how various events affected the engineer's thinking: The news of the war in Vietnam, an introduction to the concept of non-violence by Joan Baez, student demonstrations against military contractors, and "peace games" of non-violent civil defense.

BUT WHAT DO WE DO? challenges student engineers and scientists to face up to the moral and political choices they must make when seeking employment, and confronts already-employed engineers and scientists with the necessity of taking responsibility for the consequences of their work.

we sit in roomy chalets
talk of crowded slums
talk and slice with bitter tongue
but
what
do we do?

we stand in crowded subways
thinking god is near
afraid of thoughts of other men
but
what
do we do?

we stand in country colors
with flowers in our hands
thoughts of stones and highness
but
what
do we do?

what do we do?
sitting in warm homes
speaking profundities
selecting passages
annotating reasons
what
do we do?

do we
start here
with ourselves?

patt dombroski

DEAD END STREET? (1970) **16mm 17 min. color/sound $25 rental**

Lonnie Ward, an ex-convict and Black Panther experiences college life in America. He helps founding a Black Student Union, which creates a political storm on campus. Later he goes back to the black community to help bring black consciousness to his friends who didn't go to college.

PEACE PICKETS ARRESTED FOR DISTURBING THE PEACE **16mm 6.5 min. color/sound $10 rental**

This documentary depicts the preparations for and the development of the October 1967 non-violent, anti-draft demonstration at the Oakland Induction Center that led to the arrest of Joan Baez and 20 pacifists.

Credits: A film by Leonard Henny. Singing, clapping, speak-out: Joan Baez. Songtext: Bob Dylan. Reporting: Colin Edwards. Editing: Kees Hin.

THE RESISTANCE **16mm 18 min. color/sound $25 rental**

This film was produced to be shown on the summer project of The Resistance, 1968. A truck with a projection screen and sound installation traveled across the U.S. to spread the word about The Resistance and to show the people in the country the alternatives before them. Over and above their non-cooperation with the draft, members of The Resistance searched for a new form of society, a new attitude towards fellow people in the world and new approach to what is worthwhile doing with our lives.

Produced by Leonard Henny in cooperation with the Peace and Liberation Commune and the Committee for Draft Resistance in the San Francisco Bay Area. Camera: Leonard Henny. Editing: Kees Hin. Speak-out by David Harris and members of The Resistance. Complicity statements by friends of The Resistance. Songs by the band of the Peace and Liberation Commune, Palo Alto. Rock music by The Charlatans. Theatre by The San Francisco Mime Troupe.

SCHIZOPHRENIA OF WORKING FOR WAR **16mm 27 min. color/sound $40 rental**

This film portrays the dilemma of engineers who although opposed to the war in Vietnam, were weapon-makers, employed at some of the most prestigious Californian institutions, specializing in war-materials production. The film presents their stories. The men play themselves.

The analysis distinguishes three types of response to the dilemma: the rationalizer, the drop-out and the organizer. The rationalizer: "we don't make killing weapons; we make protective devices for the planes, to confuse the enemy radar. We don't kill people so to speak, our instruments are designed to save the lives of pilots..."

The drop-out actually decides to quit his job (his story is shown in more detail in the film BUT WHAT DO WE DO?). The third person, the organizer, opposes the war openly, and asks his colleagues to sign anti-war petitions. He is subsequently fired, but later becomes one of the prime organizers of the Technology and Society Committee (TASC), a California non-profit organization which helped defense engineers to shift to peace-oriented employment.

This film, is not just about weaponmakers. It is in fact a film about the dilemma of anyone who finds himself opposed to the system he lives in and works for. As such it is a discussion film for every group that grapples with the questions dealing with social change "from within", or "from outside" the sytem.

Other distribution: Transit Media, P.O. Box 315, Franklin Lakes, J.J. 07417 (201)891-8240.

TOWARDS A PEOPLES CINEMA **16mm 35 min. B&W/sound $45 rental**

This film is a film about filmmaking...about filmmakers in Columbia, Vietnam, Cuba, who use their camera not simply to photograph the world; but to change it. The film begins with an interview with the Cuban filmmaker Santiago Alvarez who reports about the work of the Cuban revolutionary filmmakers: how they operated before, during and after the revolution which freed their country from the Batista dictatorship.

In an excerpt of their film CHILDREN OF COLOMBIA, two Colombian filmmakers, Martha Rodriguez and Jorge Silva, shows the ills of a sick society. Their film describes the daily life of thousands of homeless children who roam the streets of Bogota in a society which negates them everything.

Another Colombian filmmaker, Carlos Alvarez analyzes the power structure of Colombia. This revealing document has lead the filmmaker to prison on the accusation that his film "might incite to rebellion".

In the second part of the film, Vietnam was chosen as an example of a society in transition from a pre-revolutionary to a post-revolutionary society. The filmmaker Thep Hong gives a striking account of the immensely difficult working-conditions under which the Vietnamese filmmakers produce their films.

In the final part we learn more about the functioning of the Cuban Film Institute in the post-revolutionary phase. The Cuban filmmakers work according to the principle that their films are being made in direct contact with the people in the villages and in the mass organisations; the way the Cubans make use of their filmbusses, and the way the Vietnamese carry their films on bicycles into the countryside.

Credits: Camera: Bo Ohlson. Sound: Norman Seider, Marc Weiss. Editing: Kees Hin. Director: Leonard Henny.

Other distribution: Transit Media, P.O. Box 315. Franklin Lakes, N.J. 07417 (201)891-8240.

VIDEO EYES-VIDEO EARS **16mm 25 min. B&W/color/sound $40 rental**

Today the control over television and video is primarily in the hands of governmental agencies and large scale multinational corporations which tend to use the media as a one-way channel from the rulers to the ruled.

VIDEO EYES-VIDEO EARS is a film about the production, editing and distribution of sounds and images on video. It is also a film to make us think about a better use of modern video technology: to change our daily life. The film shows how, the video-centre VIDEOGRAPHE, in Montreal, Canada, people from all walks of life learn to produce a video program. Production, editing, sound-facilities and distribution are concentrated in one building. There are some examples of a critical use of video

technology; such as excerpts from a video program entitled: "In the Event Anyone Disappears", an investigative documentary about conditions in prisons in the United States.

The film has proved itself as an effective discussion tool.

Credits: Camera: Alfonso Beato. Sound: Barbara Margolis. Editing: Ton de Graaff and Leonard Henny. Director: Leonard Henny.

Other distribution: Transit Media, P.O. Box 315, Franklin Lakes, N.J. 07417 (201)891-8240.

HEYL, Kurt

AMERICAN ALTERNATIVE

16mm 8 min. color/sound $12 rental

This is a biased documentary, straight-shot and direct.

i ain't putting down america
i'm putting down all assholes on earth-stop-
they say people will be people
i say why can't people be human
power to the humans
we the people,
we believe in life before death
it's not all black and white
we must kill to live
we must kill to give life
  i must ask you not to
america is the leading world killer
fat and sitting
with it's shit-covered ass
on the humans of earth
if the power were given to the humans
it would be dismantiles,
mixed with vegetables, rice and seaweed
and fed to the people

Within american specialization and constipation the man against man fight for the buck is get ahead and be a behind.

Good for nothings are thought by the majority to be exactly that, if you don't play you don't win, you can't win. Winning is the most important thing. You can't not want to win.

This is a movie of pictures of people who do not participate in this completely ridiculous game called such-sess and possession collection. Through the bloodshot glassy eye of that drunk was a clearer view of earth than the bank of america saw. Or could buy.

Other distribution: Center Cinema Co-op, Chicago; Filmmakers' Co-op, N.Y.

COUNTRY

16mm 11 min. color/B&W/sound $11 rental

Lyrical film about a 1968 escapist.

Other distribution: Chicago Film Co-op; Center Cinema Co-op, Chicago; Filmmakers' Co-op, N.Y.

MY NEIGHBORHOOD

16mm 11 min. color/sound $11 rental

Music by Thomas Wright.

Subjective documentary on a neighborhood in Chicago called Bridgeport.

"Probably the best experimental documentary on an American town ever to have been done. This film is reminiscent of the opening sequences in both John Schofill's FILMPIECE FOR SUNSHINE, and Bruce Baillie's QUIXOTE, in its fluidity of style and spiritual bond of the filmmaker with his subject." --Bob Giorgio

LYEH TRUK

16mm 11 min. color/sound $15 rental

skipping stones on the lake
dropping pebbles down sewers for the sound
stirring the coffee
fucking in the rain
squirting water from our mouths
in the park
at the drinking fountain
open my eyes under water
taking a shower high
playing war with water balloons
hearing ice cubes against the glass
in a drink
singing "singing in the rain", in the rain
watching explosions in mud puddles
swimming at night nude in a heated pool
pissing in my pants
kissing your tears
sweating

"No truth therefore is more certain, more independent of all others, and less in need of proof than this, that all that exists for knowledge, and therefore this whole world is only object in relation to subject, perception of a perceiver, in a word, idea...All that in any way belongs or can belong to the world is inevitably thus conditioned through the subject, and exists only for the

subject. The world is idea." --Schopenhauer

LYEH TRUK is a lyric song of transformation.

Other distribution: Center Cinema Co-op, Chicago; Filmmakers Co-op, N.Y.

HILL, Henry

PORTER SPRINGS (1975) **16mm 12 min. color/sound $15 rental**

"PORTER SPRINGS . . . named after the owner of the estate at the time the mineral waters were discovered (by white folks) . . . the water . . . invested with extraordinary powers by a beneficent Creator, adapted to ameliorate and heal nearly all the diseases incident to mankind (for example:)

"A.M., of White County, was afflicted many years with dropsy . . . one of the most frightful cases ever seen by man. His legs, abdomen, breast, neck and face . . . must have measured at least ten feet in circumference around the waist. He came to Porter Springs and continued the use of the waters for four weeks . . . till at last every symptom of the disease disappeared. His strength returned; he assumed as handsome a form, proportion, and appearance as any man in the county . . . He was transported with joy when he left the springs." —History of Lumphin County

Filmed in Georgia in August, 1975. ECO, MS, and 4X.

HILL, Seth

SHADOWS AND REFLECTIONS **16mm 4 min. color/sound $5 rental**

Alas! When I thought myself most alone, my shadow was always there.

Sonato-form film of a simple theme: the cameraman impinging on his environment. Lots of moving camera and negative color, and an original 12-tone score.

"The old-fashioned virtues of slickness and superficiality in a world of anguished awkwardness...honesty and humility and the sense of a filmmaker coming to terms with his own obtrusive existence as a snooper. There is an Idea here that is perhaps greater than the artist." --Andrew Sarris, *Village Voice*

HINDLE, Will

PASTORAL D'ETE (1958) **16mm 9 min. color/sound $15 rental**

One of the nation's first works of the Personal Film movement.

Soundtrack by Honegger (composed also for Europe's Pacific 231.).

Hindle dovetails the lyrical images of a singular high summer's day heat. A poignant first work. Initially used camera settings and lens operations. Evidences the mastery of editing to come.

Premiere and Award: San Francisco International Film Festival.

NON CATHOLICAM (1957 and 1963) **16mm 10 min. B&W/sound $15 rental**

Another granddaddy of the American Personal Film movement. Set to the music of Hindemith, filmed entirely in a Gothic cathedral and edited to precision counter-point. An almost somber beginning that rises to brilliant exaltation. As with PASTORALE, extremely innovative for its day and even now. Entire film was an "optical print" to retain light nuances. Has never been placed in competition.

29: MERCI MERCI (1966) 129: MERCI MERCI (1966) **16mm 30 min. B&W/sound $40 rental**

A rude and abrupt departure from Hindle's two early visual poems. Between those early works and MERCI, Hindle was sought to film the Winter Olympics, 150 short works for Westinghouse/CBS, and the South Sea voyages of Sterling Hayden's schooner, "Wanderer". The inability to get on with his own work produced MERCI. A poignant comment concerning the film artist's dilemma. Aftermaths of Western Civilization. Including never-seen-elsewhere Nazi footage insets.

Premiere: Intersection, San Francisco. Awards: Kenyon and Kent State festivals; Ann Arbor Tour.

FFFTCM (1967) **16mm 5 min. color/sound $10 rental**

Renewed income and the ability to work on one's own produced this feeling and work. A Promethian awakening, de-bonding of the humanspirit...reaching for the un-filtered blaze of Light and Life. The driving sounds of heart beat, Fanfare for the Common Man and devotional chants. A time of sharing...a touch of vision in the night.

Premiere: Ann Arbor Film Festival and Tour.

CHINESE FIREDRILL (1968) **16mm 25 min. color/sound $40 rental**

National Review: "The best short film of 1968." Hindle's prize-ladened work of cataclysmic visual and mental schisms stands as one-of-kind. Human universals crammed into a moment (infinity?) in one small enclosure (the universe?). The identifying viewer will judge.

Premiered: Chicago Museum of Modern Art.

First Prizes: Ann Arbor Festival, Barn Gallery (Maine), San Francisco Film Festival, Foothill Festival. A dozen other top-three awards include Yale, Ann Arbor Tour, etc.

Acquisitions: Over 30 major national and international museums, academies, library systems and private collectors. (Archives: Museum of Modern Art, NYC).

BILLABONG (1969) **16mm 9 min. color/sound $18 rental**

Winner of the Main Prize of Oberhausen (Germany) International Film Festival, BILLABONG has gone on to even greater acclaim than its much-awarded predecessor. Now in collections and archives on three continents, BILLABONG...mating verite camera and violently creative and master editing...reveals the mood of youths contained by the government. On location in Oregon. Empathetic in the extreme.

Premiere: Flaherty International Film Seminar.

Acquisitions: 17 public and private collections including Museum of Modern Art; Australian National Archives.

WATERSMITH (1969) **16mm 32 min. color/sound $45 rental**

Perhaps Hindle's magnum opus to date. The *New York Times* critic Vincent Canby writing, calls WATERSMITH "beautiful abstract patterns of lines of energy. A kind of ode to physical grace". A deceptively "calm" film requiring an equally calm audience and a superior soundtrack reproduction system, WATERSMITH weaves its lone visual threads closer and closer until the screen is awash with multiple levels of artistic achievement, technical supermacy, physical and mental demands and rewards...for the relaxed and receptive viewer. Not a flash and funk work. A filom to be seen again and again to even scratch appreciation of its mastery of the art. The Whitney Museum names it a film "seen through the eyes of one of the most accomplished American filmmakers".

Premiere: Chicago Museum of Modern Art.

Awards: First Prize American Film Festival, N.Y.; The Canadian National Film Festival, Montreal. Invitational tributes: Cannes Film Festival; the International Moscow film Festival.

SAINT FLOURNOY LOBOS-LOGOS AND THE EASTERN EUROPE FETUS TAXING JAPAN BRIDES IN WEST COAST PLACES SUCKING ALABAMA AIR (1970) **16mm 12 min. color/sound $25 rental**

Pre-saging details and intent of the Charles Manson's cult and actions was not meant to be one of this films greater attributes. It was, however, filmed uncannily months before the facts were known. The resemblance is oblique. The film: The mysticism of a "calling", a journey to be made, a vision in mid-desert to behold and oneness with it all. Filmed in Death Valley.

LATER THAT SAME NIGHT (1971) **16mm 10 min. color/sound $19 rental**

Hindle's first all-southern-made work, filmed shortly after moving his studio from San Francisco to the lower Applachians. Jackie Dicie sings the song in disruptive out-of-synchronization. It is Hindle's first-water attempt to express the southern country mode of existence...the alone woman and the lonesome land.

Comments by the Critics:

"The year's best short film. Hindle's CHINESE FIREDRILL is dazzling and sympathetic. By itself, the film demonstrates the importance of independent film-making and makes this a movie year to remember." --*National Review*

"Will Hindle's work is an experience, whatever else you want to call it, revealing a nearly perfect camera eye." --*New Haven Register*

"WATERSMITH is a mind movie. Hindle turns his film into a celebration of the freedom of bodies moving through water, the implacable grace of human forms freed from gravity. It ripples between reality and abstraction. There hasn't been a movie quite like this since Leni Reifenstalhl's OLYMPIA." --*Entertainment World*

"Hindle's works prove that film is not just a picture of a story one can read but, rather, an experience which cannot be verbalized." --*Michigan Daily*

"Will Hindle's work is a technical and emotional tour de force." "Will Hindle's work is a technical and emotional tour de force." --*Christian Science Monitor*

"His work is seen through the eyes of one of the most accomplished American filmmakers." --Whitney Museum of Art

"Hindle's color and post process work are brilliant." --*San Francisco Chronicle*

"Hindle's works are especially notable for their ability to generate overwhelming emotional impact almost exclusively from cinematic technique, not thematic content. Hindle has an uncanny talent for transforming spontaneous unstylized reality into unearthly poetic visions; as in BILLIABONG, a wordless impressionistic 'documentary' about a boys' camp, and WATERSMITH, a spectacular visual fantasy created from footage of an Olympic swimming team at practice. FIREDRILL contains possibly one of the great scenes in the history of film." --*Expanded Cinema,* Gene Youngblood, (E.P. Dutton [Co., N.Y.)

"WATERSMITH--beautiful patterns of lines of energy...a kind of ode to physical grace." -- Vincent Canby, *New York Times*

"CHINESE FIREDRILL is an intellectually demanding film, but it is essentially an overwhelming, disturbing unique emotional

experience. I can't tell you how beautiful it is." --R., Corliss, *Film Quarterly*

"Will Hindle's works can also be obtained via other distribution systems in Los Angeles, Chicago and New York. Also in Australia, England and Canada. Certain works also can be seen on Public Broadcasting stations and on various national television stations throughout Europe.

HOLDEN, David

CAPTAIN BREZEWSKI **16mm 15 min. B&W/sound $15 rental**

Starring Cliff Osmond.

It is a comic surrealistic depiction of a man who dreams, fears and fantasizes into an all-encompassing vision of reality.

Other distribution: Creative Film Society, 14558 Valerio St., Van Nuys, Calif.

HOLMES, Karen

YOU,MOTHER **16mm 9.5 min. B&W/sound $10 rental**

Photography: Douglas Holmes. The Mothers' Song: Becky Reardon.

An examination, both visual and in word, of some of the reasons women give for having children. Uppermost is the question of women's obligation to bear children. The film takes no point of view but that of asking, "Do you think about the why of your child?" The film presents motherhood not as a sacrosanct state above question but rather as the serious reality that it is.

Marin County Film Festival, 1971; San Francisco State Film Finals, 1971; 3rd Annual Films By Women Festival, 1974, Annenberg Center for Communications, Philadelphia.

HOOD, Chuck

MAGIC CIRCUS (1971) **16mm 8 min. color/B&W/sound $10 rental**

In May of 1971 Raggedy Robin and Raggedy Jane, two San Francisco mimes, made their Glide Memorial Church wedding a magical and memorable event.

Palace Theater 1971; KEMO CHannel 20.

SWEET RUBY CAIN (1972) **16mm 7 min. B&W/sound $10 rental**

A quasi-documentary style film of a would-be groupie, her dreams and her reality.

THE PLASTIC EPIPHANY (1972) **16mm 11 min. color/B&W/sound $12 rental**

This film deals with the boredom of living in a small hotel room and the mundane task of doing laundry. The laundrymat bulletin board relieves the boredom and presents a possible fantasy.

San Francisco Art Institute Film Festival, 1972.

DRYLOT (1972) **16mm 3.15 min. B&W/sound $5 rental**

"A real cattlemans' movie..." --John Wayne

Sale price: $25

FEBRUARY'S EMBRYO (1973) **16mm 3.5 min. color/sound $7 rental**

A graphic contrast to realistic film. It deals with elements of: wife, child, birth, death, space, video, and an underlying mathematical structure.

Marin County Film Festival, 1973.

CIRCLES, STARS & SPIRALS (1973) **16mm 3 min. color/sound $5 rental**

This film was made using animation techniques and an optical printer. Video circles, stars and spirals evolve into a series of visual statements in rapid fire succession.

Marin County Film Festival, 1973

A LITTLE DEBAUCHERY (1974) **16mm 1 min. color/sound $3 rental**

A quick satire on pornography. Rated X and guaranteed to raise a smile.

Sale price: $25.

Portland State University, 1974. Athens Film Festival, 1975. San Francisco Erotic Film Festival, 1974.

NOVA (1974) **16mm 3.5 min. color/sound $5 rental**

Gaseous forms swirl and compress into a fusion reaction.

Sound by Don Lloyd.

Marin Film Festival, 1974.

STRATUS (1975) **16mm 6 min. color/sound $12 rental**

A tightly structured, romantically visual portrayal of the dawn of the electronic age. An age derived from the knowledge of the space within our ever shrinking solar system.

"We live in a world powered by science; and for any man to abdicate an interest in science is to walk with his eyes open towards slavery." --J. Bronowski, *Science & Human Values*

HOWDEN, Michael

WOODFALL LIVERY & RIB-HOME SERIES **Reg 8mm & 16mm 6 min. color/B&W/sound $8 rental**

Construction by David Sawyer.

rivervoice, rainsmell, the trees, the trees sing thin/ river i cross/ cry i make my own, turning --january 1969, kyoto

Honorable Mention: St. Mary's Film Festival 1969. Shown on KQED, 1969.

Other distribution: Filmmakers' Co-op, N.Y.; Center Cinema Co-op, Chicago; Intermedia; UBU.

RIVERS & OCEANS **Reg. 8 mm 4 min. color/silent $4 rental**

february 1972, san francisco. filmed in lanai & maui, hawaii, and warm-springs, northern new mexico, spring and summer of 1971. "through the hollow where no voice breaks rivering/ against the voice and body of my want o, where am i singing where will i take my song under these trees/ under these trees where the/ wind sings and the ocean breaks white upon the night."

BEGINNER'S MIND **Reg. 8 mm 9 min. color/silent $10 rental**

an aquarian meditative sequence in memory of suzuki shunryu roshi, of zen center in san francisco. take your time.

MOCK-UP **Reg. 8mm 3 min. color/silent $4 rental**

a short stream-water family ego comedy.

TAI CHI CH'UAN **Reg. 8mm 10 min. B&W/color/silent $11 rental**

The art of Tai Chi Chuan as practiced by Master Choy Kam-man of San Francisco (filmed and released with his permission), August, 1974.

HOYLE, Arthur

BATTLE ROYAL **16mm 28 min. B&W/sound $30 rental**

Professional wrestling has a small but fanatically loyal audience. This film documents their biggest event of the year, a 22-man Battle Royal. In a Battle Royal, twenty-two wrestlers go into the ring to compete for the $11,000 first prize awarded to the last man in the ring. In this Battle Royal, the crowd erupts at the surprise, brutal ending. The film is intended as a study of mass audience psychology. It shows how willingly the mass audience will allow itself to be manipulated and deceived with displays of sensational violence.

CATTLE **16mm 28 min. B&W/sound $25 rental**

CATTLE documents the life cycle of a beef steer. The scenes portrayed are the mating, the birth of a calf, the weaning, the castration and dehorning, a feed lot, and the slaughter.

Text rollups precede the scenes, and explain the objectives and practices of the animal husbandman. The film's intention is to make the audience aware of the day-to-day details of the cattle-raising industry, and of the numerous ways in which all of us depend upon this industry in our day-to-day living.

Awards: Special Jury Award, San Francisco Film Festival; Special Jury Award, Atlanta Film Festival; Francis Scott Key Award, Baltimore Film Festival.

HUPPERT, Erwin

POUR TOI MON AMOUR **16mm 3 min. color/mag. sound $6 rental**

Collage pamphlet about the similitude of religions and any ideology which instigates much more death than life.

Made in Switzerland.

HUSTON, Larry

CIRQUE MEMOIRE **16mm 6 min. color/sound $12 rental**

CIRQUE MEMOIRE was created with a child's excitement for the circus at heart. It is a visionary memory of a very special performance. Presented as a whole from opening greeting thru finale, each event: clown act, lion act, and lady on a trapeze has been optically printed or superimposed to create a unique and personal experience.

Awards and Exhibitions: San Francisco Museum of Art SECA Award 1974; Bellevue Film Festival ($100) Prize; Underground Cinema 12 Tour, 1975; Humboldt Film Festival, 1975; Ann Arbor Film Festival, 1975; Oakland Museum, 1974.

GLITTER FILM **16mm 6 min. color/sound $12 rental**

GLITTER FILM was created as a film piece suitable for presentation in a gallery. It is in response to a need to free myself from real world photographic images and to express painterly concerns toward film medium.

Awards and Exhibitions: San Francisco's Art Dealers Ass'n "Introductions 75" Lawson Galleries, S.F.; Bellevue Film Festival, 1975: Oakland Museum, 1975.

NEVADA FALL **16mm 4.5 min. color/silent $10 rental**

The magic of seeing being with nature. Visionary experience with the forces of early spring. My first statement in abstraction.

Awards and Exhibitions: Canyon Cinema "New Directions in Cinema" show, 1975; Humboldt Film Festival, 1975; Oakland Museum, 1974.

WORK DAY **16mm 5 min. B&W/sound $10 rental**

My first film, WORK DAY, was intended as a documentary of the daily work experience in heavy industry (something I was all too familiar with at the time). The camera, directed by my feelings, led to a more personal and more heart-felt film than originally invisioned.

Awards and Exhibitions: Oakland Museum, 1974; San Francisco Art Institute Film Festival, 1973.

HUTTON, Peter

IN MARIN COUNTY **16mm 10 min. color/sound $15 rental**

"IN MARIN COUNTY approaches the subject of America's ecological disaster as a comic yet bizarre vision. The tradition of Old Macdonald's farm has long since disappeared and in its place are bulldozer and insect sprays. Our fascination with these mechanized wonders of civilization may well prove to be more lethal than we would have imagined. Peter Hutton has succeeded in making an important statement on ecology and the strange delight Americans take in destroying things." -- Whitney Museum of American Art.

FOR HORATIO ALGER **16mm 4:10 min. B&W/sound $5 rental**

A terrible chicken dream.

JULY '71 in San Francisco, Living at Beach Street, Working at Canyon Cinema, Swimming in the Valley of the Moon **16mm 35 min. B&W/silent $35 rental**

"Diary films have become a distinct genre of the independent film movement. Like a written diary, they forego the necessity of plot, character development and other attributes of a well constructed story and concentrate simply but lovingly on the day to day or moment to moment events happening to the filmmakers. Like a written diary it is deeply personal and perhaps often obscure at points, but if done honestly it is intimate and revealing. Peter Hutton's film is, to my mind, one of the best of the genre--for it truly lets us get inside the filmmaker's mind and sensations through, and in conjunction with his role as filmmaker. It is almost as if we see how carrying around the camera and focusing on different people, things and events actually changes and refines the filmmaker's normal perception of them. The camera becomes an instrument not to record

reality but to expand it. And like any diary, it is both an exploration and crystalization of events and impressions in one's life." --David Bienstock

"A film by Peter Hutton is just what its long title says: a series of black and white images, silent, all about Hutton's life. Simple images: riding a bicycle, a clothes line, a woman making bread, sun in a dusty room, swimming, working in the fields, working at home. A series of silent shots. No camera movement, or very little. Nor unnecessary, superfluous, or 'delicate' sensibilities. Very down to earth, very clear, very good feeling. The clarity of the mind, the clarity of the camera, the clarity of thought- it all adds to a very clear film." --Jonas Mekas, *Village Voice*

First Prize, Yale Film Festival, 1972.

NEW YORK NEAR SLEEP FOR SASKIA **16mm 10 min. B&W/silent $10 rental**

©1972.

"Using exciting juxtapositions of shade and movement, this silent and surreally poetic film examines subtle changes of light and landscape in New York. NEW YORK NEAR SLEEP exploits the basic potential of film for capturing light refractions. Hutton imposes of this film the aesthetics of still photography and uses as a structural device the duration of perception of the subtle reflection of movements and illuminations." --Bill Moritz, Theatre Vanguard

IMAGES OF ASIAN MUSIC (A DIARY FROM LIFE 1973-74) **16mm 29 min. B&W/silent $35 rental**

"IMAGES OF ASIAN MUSIC represents footage compiled during 1973-74 when Peter Hutton was living in Thailand and working at sea as a merchant seaman. While the film is silent, the title was intended to evoke a comparison to the movement of classical Asian music. IMAGES OF ASIAN MUSIC is a personal celebration of Asia formed by a sensitivity to filmic composition and to the perception of these images in a silent time created by the filmmaker." --Whitney Museum of American Art

"...The camera records a ship working out of Thailand, the faces of the seamen, the sea, a storm, fireworks, a big snake coiling exploratorily about a young girl, the huge Buddha in the lotus position, and landscapes and skyscapes reminiscent of the film work of Satyajit Ray. It is beautiful, mute, and meaningful in the silence." --Archer Winston, *N.Y. Post*

HYLENSKI, Raymond

CARLA **16mm 40 min. B&W/sound $30 rental**

Taut and compelling psychological drama set in an old farmhouse. Carla blames her invalid sister for their father's death. A real shocker.

Credits: Written and directed by Raymond Hylenski, Carla, played by Carolyn Hylenski, Judith played by Patricia Albrecht, Mary played by Doris Shick, cinematography Phil Krzeminski, sound Dan Dobrzenieski, assistant director Debora Shick, music Rob Candler Alice Baker.

IDEMITSU, Mako

DANCE **16mm 3 min. color/sound $5 rental**

East meets West up in the air.

WOMANHOUSE **16mm 18 min. color/sound $18 rental**

Womanhouse was done by a group of women in Los Angeles connected with California Institute of the Arts. This is not a documentary in the usual sense but more a personal comment of how I related to Womanhouse.

IIMURA, Takahiko

LOVE (AI) (1962-63) **16mm 11 min. B&W/sound $30 rental**

Music by Yoko Ono.

"I have seen a number of Japanese avant-garde films at the Brussels International Experimental Film Festival, at Cannes, at other places. Of all these films, Iimura's LOVE stands out in its beauty and originality, a film poem, with no usual pseudo-surrealist imagery. Closest comparison would be Brakhage's LOVING or Jack Smith's FLAMING CREATURES...a poetic and sensuous exploration of the body...fluid, direct, beautiful." --Jonas Mekas

"Incredible drama of texture, movement and croping...as close to the Japanese sensibility as one can get...attempt into all that erotica some genuine poetry." --John Gruen, *N.Y. Herald Tribune*

WHITE CALLIGRAPHY (1967) **16mm 10 min. B&W/silent $15 rental**

Writing the Kojiki, the oldest story in Japan. An abstract film written in Japanese letter in each frame. A traial of Zen film. -- T.I.

CAMERA MASSAGE (1968) **16mm 6 min. B&W/sound $10 rental**

Media is the Massage. Film is the Meditation. Massage is done by the camera and lights. Meditation is recorded on the film. Camera Massage on a girl.—T.I.

ISAACSON, Judith

Notes on the Making of a Hand-Held Film on the 29th Street Railroad Track Between Cedar and Hennepin Avenues in Minneapolis **16mm 15 min. B&W/sound $20 rental**

First 30 seconds silent.

Visual: a structural film and raw footage used to make the film.

Sound:personal commentary on the making of the film and my feelings about it in particular and structural films in general.

Recommended especially for film classes.

JOHNSON, Karen

ORANGE **16mm 3 min. color/sound $5 rental**

The film is a sensual closeup study of the peeling and eating of an orange.

First Prize, 1st International Erotic Film Festival, San Francisco, 1970; Best Short (under 5 minutes), New York Erotic Film Festival, 1971.

JONES, Edward

AS SQUARE AS YOU DARE (1972) **16mm 14 min. B&W/sound $20 rental**

Down and out young man seeks food, diversion and drugs, eludes the police and finds love. Traditional narrative form filled with warmth, authenticity, desperation and style.

With Mark Wallner and Ann Wyckoff.

KEEPING KINKY (1973) **16mm 2.5 min. color/sound $5 rental**

Reminiscent of Anne Severson's I CHANGE I AM THE SAME but better (rent both and compare). Satisfying magic with guitar and guitarron accompaniment.

Francis Scott Keyes Award, Baltimore Film Festival, 1974.

AT EASE IN THE BOBOSPHERE (1974) **16mm 5 min. color/sound $10 rental**

Picaresque tale of the wages of desire. Weaves a strong spell. Synched dialogue with Spanish subtitles.

LIKE TO SPEND A WEEKEND IN HAVANA? (1974) **16mm 2.75 min. color/sound $5 rental**

Carmen Miranda song of same title with Anita Nitta dancing, an un-named international airport floating by and un-named gunsels making threatening gestures. A graceful post-narrative musical.

HASTA LUMBAGO (1975) **16mm 10 min. B&W/sound $15 rental**

A hokadelic journey through the substrata of being-wistful, bold, smart and sphinx-like with production values rarely seen in movies renting for $15. Comes to grips with what Gene Youngblood says movies should be: a work of great beauty.

Shown at the Cineteca National of Mexico.

À TOUTE BÊTISE **16mm 2.75 min. color/sound $5 rental**

Floating in the clouds is a ball of running down a forest trail and driving down Broadway containing three faces, two speaking, one mum. Synch-sound in Spanish and English. This will certainly amaze and wig you.

JORDAN, Larry

Larry Jordan is an independent film-maker who has been working in the Bay Area in California since 1955, and making films since 1952. He has produced some 40 experimental and animation films, and three feature-length dramatic films. He is most widely known for his animated collage films. In 1970 he received a Guggenheim award to make SACRED ART OF TIBET. His animation has shown by invitation at the Cannes Film Festival.

Jordan is one of the founding directors of Canyon Cinema Cooperative. He has shown films and lectured throughout the country. He is presently chairman of the film department at the San Francisco Art Institute.

"Jordan is one of the most prolific and accomplished stalwarts of the Bay Area independent film community. He takes full advantage of the tendency of disparate objects to take on new meaning, and form new relationships when they are brought into close proximity or when their usual context is changed. While these film collages link together a myriad of symbolic forms in new combination, the smooth, lyrical progression of the work results in a powerful sense of wholeness and totality." —Hal Aigner, *San Francisco Chronicle*

"One thing: If I'd have to name one dozen really creative artists in the independent (avant-garde) film area, I'd name Larry Jordan as one. His animated (collage) films are among the most beautiful short films made today. They are surrounded with love and poetry. His content is subtle, his technique is perfect, his personal style unmistakable." —Jonas Mekas

SACRED ART OF TIBET **16mm 28 min. color/sound $35 rental**

Comprehensive, concise depiction of Tibetan Buddhist paintings (Thankas), woodcuts, sculpture. The film uses many experimental animation techniques, and is narrated, presenting the viewer with basic principles of Tibetan Buddhism, as well as descriptions of the art works. Designed for any age group. Especially suited to groups interested in art, animation, Eastern religion or philosophy.

"A monumental effort that is laced with brilliant artistry, moments of deep impact." —Thomas Albright, *San Francisco Chronicle*

Sale price: $350.

ORB **16mm 4.5 min. color/sound $10 rental**

The film is a small jewel, based on the ancient symbol of the sun. A technically sophisticated animation, utilizing a special form of matting to intensify the brilliant color of cut-out engravings. Children, adults and mystics love this film. Lyric.

"More complex than the art work in The Yellow Submarine." —Ed Blank, *The Pittsburgh Press*

Sale price: $85

ONCE UPON A TIME **16mm 12 min. color/sound $20 rental**

The most complex animation by the film-maker to date. A haunted castle transmutes into a Buddhist paradise. The poetic themes of life, death, isolation and search are intertwined. Suitable for any audience ready for an intense trip into another world.

"Pulsating lights, undulating objects, combined with a rich and full color sense." —Donald Miller, *Pittsburgh Post-Gazette*

Sale price: $250

OUR LADY OF THE SPHERE **16mm 10 min. color/sound $18 rental**

The film-maker's most entertaining animation. The mystical Lady with the orbital head travels through the carnival of life in a surreal adventure. A classic, universally acclaimed by critics. Can be shown to anybody who likes movies. Especially good for animation programs.

"A beauty . . . a genuinely mystical exercise." —Howard Thompson, *New York Times*

"Jordan's most exquisitely perfect creation—a color collage of roccoco imagery juxtaposed with symbols of the space age. The images metamorphosize, transmute, interpenetrate and change with the fluid effervescence of bubbles rising out of water, alarm buzzers and abrupt visual surprises. A mystical jewel-like creation, a Cornell box come to life." —Thomas Albright, *San Francisco Chronicle*

"An extremely subtle and beautiful play of images." —Hal Aigner, *The Night Times*

"A sense of mystery and adventure. Jordan is in his own distinct way a magician." —Donald Miller, *Pittsburgh Post-Gazette*

1st Prize-University of Cincinnati Festival; 1st Prize-University of Wisconsin Festival; 2nd Prize-Kent Film Festival; 2nd Prize-Ann Arbor Festival; 3rd Prize-St. Xavier Festival; Diploma-Oberhausen Festival.

Sale price: $225.

DUO CONCERTANTES **16mm 9 min. B&W/sound $15 rental**

Now an established classic. One of the film-maker's earliest and most beautifully animated films. The black and white steel engravings form a dream-world somewhat in the manner of Max Ernst's surreal collages. Children and intellectuals alike are fascinated by this film. (See the section on it in Sitney's *VISIONARY FILM.*)

"Jordan's imagery is exquisite and eloquent, concentrating on simple, repeated use of particularly poetic symbols and figures, a conglomerative effect of old, Gustave Doré drawings, 19-century whatnot memorabilia, all fused to a totally aware perception." —Lita Eliseu, *East Village The Other*

1st Prize-Milwaukee Art Center Festival; 1st Prize-Ann Arbor Festival; 1st Prize-Kent State Film Festival; 1st Prize-Art Institute of Chicago Festival; 2nd Prize-University of Cincinnati Festival.

Sale price: $175.

GYMNOPEDIES **16mm 6 min. color/sound $10 rental**

Engraved cut-out animation. The theme is Weightlessness: Anything can fly, and does. Objects and characters are cut loose from their habitual meanings and let free in an 'anything-goes' world. A very lyrical Eric Satie track accompanies the imagery. Best for a gentle, lyric transition in the program, or for animation groups, or poetry-oriented gatherings. If an audience has never seen this kind of nostalgic lyricism in animation, they will be stunned by it.

"It is impossible not to hallucinate on your own while watching it." —Lita Eliseu, *East Village The Other*

4th Prize-Ann Arbor Festival; Special Commendation Yale Film Festival.

Sale price: $175.

HAMFAT ASAR **16mm 15 min. B&W/sound $20 rental**

The strangeness and compounded tedium of this film is laced with animated apocalypses. In it the film-maker uses cut-out engravings to explore and roam around in a surrealistic's vision of life beyond death, the elesian fields of Homer, the Purgatoryio of Dante, diChirico's stitched plain. An audience must be prepared, attentive and ready to accept film as a slowly moving single picture.

"Jordan is one of the collageists and animators of film who can produce a significant vision. He is finding a way to work seriously with animation. Jordan is starting to significantly develop animation, in HAMFAT ASAR, as a fine arts mode." —Carl Linder, *San Francisco Observer*

1st Prize-University of Wisconsin Festival; Kokosing Award-Kenyon Festival.

Sale price: $225.

HILDUR AND THE MAGICIAN **16mm 70 min. B&W/sound $75 rental**

THE APPARITION **16mm 55 min. color/sound $75 rental**

KAHIN, Brian

BARBARA, BABY **16mm 27 min. B&W/sound $30 rental**

A musical tragi-comedy. This is the bittersweet story of a charming Midwestern girl who has become a campus sweetheart at a big-name Eastern university. Yes, they all adore her, and she leads a carefree life until suddenly she finds herself helpless, caught in the vortex of the American Experience.

Complete with literary allusions (Fitzgerald, Steinbeck, Wolfe, etc.) and six archetypical songs: "This Is No Place to Fret and Stew," "You Always Used to be a Virgin", "Lust Will Have to Do", etc.

THE AFTERNOON **16mm 20 min. B&W/sound $20 rental**

What starts out to be "a charming afternoon" turns into a psychodrama as four people (two couples) try to find out where it's at.

GREAT THEMES OF THE WESTERN WORLD **16mm 2 min. color/sound $4 rental**

A compendium in story form.

A girl alone in her garden is suddenly confronted with the question of her own mortality. Bewildered, she turns to her lover in an attempt to reaffirm her sense of being alive. However, their ventures are inhibited by the admonitions of the girl's mother, who, in an effort to fasten the girl to a traditional morality, invokes the image of the girl's dead father. The unintended result is that the girl is brutally shaken by the recollection of the father's death. And so, baffled by her own predicament and haunted by the seeming inevitability of death, she allows the solipsist in her to win out and is lost to the world.

THE ELEANOR ROOSEVELT STORY **16mm 14 min. color/sound $20 rental**

The decline of the West as recollected at a cocktail party. Joycean techniques are used to incorporate outside material into an essentially meaningless situation.

Edinburgh International Film Festival, 1971.

KENNEDY, Dennis

THE BOIL **16mm 4 min. color/sound $8 rental**

"This is a hand drawn and painted animated film so it never has gone through the movie camera; a direct feeling between me and the frames sans machinery. An original experimental jazz sound track by Composer Gunther Schuler inspired the animation action which includes flapping birds, wild running elephants, spiders, tanks, cars, airplanes, torpedos and floods of great blues and reds like you've never seen. If you're interested in this sorta stuff—it's a MUST."

Sale price: $35.

KENNEDY, Shelby

LIGHTNING WATERFALL FERN SOUP **16mm 10 min. color/sound $15 rental**

Credits: Music: "Bye Bye Butterfly" by Pauline Oliveros. Titles: Joe Malloy, East Wind Printers. Starring: Kent Hodgetts.

The flashing of light produced by a discharge of atmospheric electricity from a cloud to earth/ a perpendicular or very steep descent of the water of a stream/ a potent magic that satisfies not only the hunger of the body but the yearnings of the soul/ mysterious gnawings restorative soup fulfillment.

KENNEDY, Shelby and Tom AKAWIE

GUN BODY **16mm 2 min. B&W/sound $5 rental**

Bad Tom Akawie, Berkeley evocateur, demonstrates the firing and cleaning of the P-EGA 502.

KENNEDY, Shelby and Anne SEVERSON

I CHANGE I AM THE SAME **16mm 40 feet B&W/sound $5 rental**

You in your clothes. Me in my clothes. You in my clothes, Me in your underpants. You in nothing. Me in your clothes. You in my underwear. Me in nothing. You in your underpants. Me in my underwear. You in nothing. Me in nothing. You in your clothes. Me in my clothes.

KENNEDY, Shelby and Don WHITAKER

THE BRUCE NAUMAN STORY **16mm 10 min. B&W/sound $10 rental**

This is THE BRUCE NAUMAN STORY. I am THE BRUCE NAUMAN STORY. The true artist helps the world by remaining anonymous. The true artist helps the world by remaining. I don't like feathers and I don't like butterflies.

"THE BRUCE NAUMAN STORY should be seen by every organization that ever lived. In many ways it has never been surpassed. As a film it is a must." —Robert Nelson

Sale price: $150.

KHAMENEIPOUR, Fereydoun

THE DIARY **16mm 10 min. B&W/sound $10 rental**

THE DIARY, as it is called, is a film about me. Not so much my outermost experiences, but my innermost experiences which I have put on the celluloid.

KISH, Anne

UMATILLA '68 **16mm 37 min. B&W/sound $30 rental**

Credits: Narration and music by members of the Confederated Tribes of the Umatilla Indian Reservation. Research advisor for the film: Nancy Wagner. An anthropological film of the life and work of the Umatilla Indians, whose reservation is adjacent to the town of Pendleton, Oregon. The Umatilla Reservation is rich in wheat lands, but the farming is done almost exclusively by whites, and these white farmers receive the vast majority of their income from Umatilla lands. There are few agricultural jobs available, and the Umatillas by necessity seek work in town. UMATILLA '68 portrays the relationship of the Umatillas to their land, to the town of Pendleton, and to each other. It shows them at their jobs, at their festivities, in their leisure and their homes. The psychological flavor of their problems, concerns, and interests is carried in the narration, which is done by Umatillas.

DUOS—COMBINATIONS FOR A PORTRAIT **16mm 11 min. B&W/sound $11 rental**

Sound on tape. Run at 16fps, start tape and image simultaneously.

Anne Kish is a composer who makes films instead of writing operas. DUOS is a portrait of two college roommates, filmed spontaneously, with a sound collage organized as an aural mirror of the interplay which is seen on the screen.

CAN ANYBODY HEAR THE BIRDS **16mm 10 min. B&W/sound $10 rental**

Sound on tape.

This film was made in three seasons adjacent to each other, in wonder at the extraordinary quality of sculpture in proximity to human beings and the rest of nature. The sound score, composed for harpsichord, must bear some relationship to the awe inspired by the film. The sound in this, as in all films, is not related to the images in a detailed way, but relates to areas of the film; there is no synchronization of frame to sound as this would falsify the visual image. Because the sound is not even on the film, but is played on an accompanying tape, it is probable that the same sound is never twice with any given frame, making each experience of the film a fresh one.

KLEIN, Michael

MOONLIGHT SONATA (1963) **16mm 8 min. B&W/sound $5 rental**

Cast: Margaret Brennen Klein, Roy Royster.

A film about the self-destructiveness of innocence. There are two characters and their opposite selves. They take a car from Berkeley to Half Moon Bay and dance until they kill themselves. Like all my work thus far, it is a film about possibility. As a first film and a dance film it has its defects, but parts of the film have a simplicity and beauty that I doubt I will get again.

Chicago Film Festival.

SUMMERTIME (1965) **16mm 7 min. B&W/sound $7 rental**

Cast: Glen Miles, a police impersonator.
Place: Berkeley Ghetto, Cody's Bookstore, San Francisco Hall of Justice. Based on a true story.

This film is based upon two true stories—a cop killing in San Francisco, the situation of a friend who worked in a bookstore in Berkeley. The main character is an Afro-American, an art school degree, reads DuBois and Fanon; works at a job that gives him a certain amount of status because he is permitted to handle books, but pays $40 a week. The film is more nostalgic than I intended but in retrospect I think this is accurate and the way things are. The film has been fairly well received when shown in ghetto areas. The last sections for the film are not quite what I wanted due to the interference of the San Francisco police.

San Francisco Film Festival.

AN AMERICAN DREAM (1965) **16mm 12 min. color/sound $10 rental**

Sound on tape. Run film at 16 fps.

Cast: David Bills, John Thompson, Francis Gladstone, Mario Savio, Chancellor Myerson, Chancellor Strong, University President Clark Kerr, students, bourgeois intellectuals and F.B.I. men at the University of California at Berkeley.

After I was suspended by the University of California I set out to do a film of revenge, to re-enact the so-called obscenity incident (John Thompson's Fuck sign) as the press reported it, to mock and defile certain symbols of bourgeois authority. Later I added a structured documentary of the University of California at Berkeley tinted institutional green. The first time it was shown, to raise money for our legal bills, there were rumors of trouble, but we packed in around the projector and nothing happened. In retrospect the film seems to look at contradictions in one sector of the movement. The film is in two parts. Part I: An Anatomy of the Multiversity. Part II: There is no construction without destruction; destruction means criticism and repudiation; 2b; Culdesac.

Ann Arbor Film Festival.

SWEET LAND OF LIBERTY (1965-66) **16mm 10 min. color/sound $10 rental**

Cast: Carol Moran, John Thompson, David Bills, Ronald Campisi, the voice of John F. Kennedy.
Place: America/Vietnam

After getting out of jail I set out cross-country exploring the great American mystifications, in a time of beauty and terror, in Frost's golden age of poetry and power, in the youth of fascism.

The film is in five parts: Los Angeles Life during the Watts uprising which is unseen; across the Frontier to an Indian Temple; Silver City, New Mexico where I was young; a graveyard in Brooklyn—look homeward angel; Vietnam—General Custer rides again.

Ann Arbor Film Festival; San Francisco Film Festival.

KLOCKSIEM, Steve

MUSA PARADISIACA SAPIENTUM **16mm 5 min. color/sound $7 rental**

The film's title is the botanical name for bananas. Filmed in live action and "bananaanimation". Music by Handel and Balinese natives.

". . . one of the most original and humorous works I've seen in a long time." —Karen Cooper, *Film Forum*
"A five minute surrealistic run of golden bananas skittering like so many lemmings to the sea, overwhelming all as they go." —Norman K. Dorn, *San Francisco Chronicle*

"Klocksiem's image of an invasion of lemminglike bananas is plain hilarious." —Charles Johnson, *The Sacramento Bee*
"Bananas is a real kookie one—I love it!" —Mary Jane Coleman

Honorable Mention-Society for Encouragement of Contemporary Art; Honorable Mention-Washington National Student Film Festival: 1st Prize-Student Class, Harrisburg Film Festival; La Prix du Film de Fantasie—XXVII Festival International Du Film Amateur (Cannes, France); Ann Arbor Tour, 1974.

KNOOP, John

BELLYFULL — 16mm 1 min. color/sound **$4 rental**

PENUMBRA — 16mm 7 min. color/sound **$10 rental**

A microcosmically generated flow of color, light and abstract form.

"A hive humming with the sound of zeros; time knotted and compressed; deep circles and reverberations sounding as they would in spacial flight." —S. H.

The original soundtrack composed by Roger Kent on Moog and Buchla synthesizers, creates a complimentary space.

HERE BELOW — 16mm 15 min. color/sound **$20 rental**

"Who was there to know that God was not the greatest lover of them all." —Norman Mailer

A circle in three movements: man consumed in his own fire; a period of desolation yielding to gradual reawakening; and the life force triumphant.

Intricately worked footage to pump a seamless flow of images through the viewers' senses as dreams course through his sleep. The original score is by Roger Kent.

FIVE O'CLOCK RUSH — 16mm 4 min. color/sound **$5 rental**

This film centers on an event performed in San Francisco's financial district during Cambodia Week in 1970. One thousand real Yankee dollars were dipped in ten gallons of blood poured on Montgomery Street at five o'clock on a Wednesday. The blood money was then offered to passing stockbrokers, shoppers, bankers and secretaries. Their reactions, and the actual redistribution of this fortune create the film's climax. The event was spearheaded by Rainbow's mysterious benefactress.

NORIEN TEN — 16mm 10 min. color/sound **$12 rental**

An erotic abstraction made to keep the camera warm during a cold spring. Must be seen to be appreciated. Clara has the last laugh. Original score by Mike Nock.

KORTZ, Dirk

A QUICKIE — 16mm 3 min. B&W/sound **$5 rental**

Awards: 5th National Student Film Festival, 1970. First International Erotic Film Festival. Third Monterey Independent filmmaker's Festival. Special Jury Award-Atlanta International Film Festival, 1970. Booby Prize-Humboldt State Film Festival.

THE GREAT FACE-MAKING CONTEST — 16mm 1.5 min. B&W/sound **$3 rental**

With a cast of thousands. This film began as a need for new faces on the boardwalk of Atlantic City, N.J., and with a Bolex. It ended with a pleasant afternoon beneath the stone porpoises of Steinhardt Aquarium but that's not what it's about. It's about faces.

ICE FISH — 16mm 3 min. color/sound **$5 rental**

My first film. Very visual and the color is painted directly on the celluloid with a brush. What I especially like about this film is that it goes 24 frames every second. Great with buttered truffles.

KOSOWER, Herb

THE FACE — 16mm 3 min. color/sound **$5 rental**

Credits: Design and animation by Herbert Kosower based on the engravings of Piero Fornasetti.

An animated bit of whimsy based on the premise that *ideas lead to ideas* and a female face is the best place to explore this concept. The technique used to express this theme can best be described as "film absurdity".

Jack Valenti and Judith Crist Award, 1967. San Francisco Museum of Art Award, 1967. Newton College of the Sacred Heart Award, 1967. Independent Film Makers' Festival, Honorable Mention, 1967. Ann Arbor Film Festival, 1967. Kenyon College film Festival, 1967.

Other distribution: Creative Film Society, Van Nuys, California.

DESIGN IN MOTION/STUDY ONE (1969) **16mm 3 min. color/sound $6 rental**

Cinema is a world of motion and sound dependent on constant variations of design and movement. This film is the first of a five-part series devoted to these inherent characteristics of film.

OMBRO-CINEMA/LA DANSE **16mm 3 min. color/sound $5 rental**

WHERE HAVE THEY GONE **16mm 3 min. color/sound $5 rental**

KRANNING, Suzan Pitt

BOWL, THEATRE, GARDEN, MARBLE GAME (1975) **16mm 7 min. color/sound $12 rental**

"Four animated anecdotes and a squeaky violin—a selection of visual surprises." —S.P.K.

"—A line drawing of a wooden board with 30 holes. A pink hand comes into the frame and deposits marbles, slowly, one by one, in the first row of five holes, then withdraws. A moment later it returns, deposits more marbles in the next five holes, and so on. You wait for the 'catch', the exception that will break the spell and make it all humorous in some way, but it never comes. The hand deposits the last marble and 'exits' frame right, like some profoundly unknowable god, having performed a miracle too simple to grasp.

"—A patch of ground. Suddenly asparagus-like stalks emerge and begin to wave in the wind, slowly they metamorphose into penises, still waving in the wind—A 'garden of delights'.

"The animator is Suzan Pitt Kraning, one of the best new American filmmakers in the medium. Kraning puts the hand-made quality back into animation, accepting and then exploiting all the rudeness and primitivism such an approach brings. She plays jubilantly within that primitivism, stretching narrative rules in favor of visual experimentation and variety, studying a motion or a color or an object longer than 'good' comic timing would dictate, and flying in the face of animating rules of thumb—by drawing with chiaroscuro and letting the soft edges fall where they may from frame to frame. The result is a phantasmagoria that grows directly out of the medium, rather than being imposed literally upon the medium from other forms, as Disney imposed fantasy from literature." —Chuck Kraemer, *The Real Paper,* Boston, Mass.

1972: Baltimore Film Festival; Ann Arbor Film Festival; "Cinema Underground 12" Tour. 1974: International Festival of Films by Women (MUSIDORA), Paris.

CROCUS (1971) **16mm 7 min. color/sound $12 rental**

"Figures and objects in Kraning's drawings for her animated films are meticulously detailed and set into illusionistic spaces that evoke the surreal world of Magritte's paintings—but it is clearly Kraning's world. Her film CROCUS is about the artist's family life—giving the baby a glass of water, going to bed and making love. The CROCUS drawings poetically interpret an act of love during which a wild assortment of moths, birds, flowers, and vegetables—including a huge cabbage—float through the room and out the window." —Philip Larson, Curator, Walker Art Center, Minneapolis, Minn.

". . . the quality of imagination suggested by the images is individual and very lovely." —Roger Greenspun, *New York Times*

"A charming seven-minute animated fantasy about sex and marriage and motherhood." —*Saturday Review*
"CROCUS is a sophisticated fantasy, which provides a parade of images as a man and woman make love—her style is amusing and very much her own, with many surprising and delicious touches." —P. K., *San Francisco Chronicle*
"A Baroque saga of marital sex." —*The Real Paper*, Boston, Mass.

1971: Ann Arbor Film Festival: Bellevue Film Festival; "Cinema Underground 12" Tour; "New American Filmmakers Series", Whitney Museum, N.Y. 1972: New York Festival of Women's Films, N.Y.; Prize: New York Erotic Film Festival, N.Y. 1973: "Highlights of the New American Filmmakers Series", Whitney Museum, N.Y.; La Femme & Le Film—International Festival, Ontario, Canada; International Festival of Animated Films (hors-competition), Annecy, France. 1974: Cinewomen Animation Festival, Los Angeles, Calif.; International Festival of Films by Women (MUSIDORA), Paris. 1975: "Femmes/Films" —Cinema Gaumont Rive-Gauche, Paris.

A CITY TRIP (1972) **16mm 3 min. color/sound $5 rental**

"Ms. Kraning taught children film animation in Minneapolis–one of the films she shows was made by her young students. In its naivete lies its charm. The children provide the sound effects for racing automobiles, comments on a house on fire and dialogue for the scene of a bank robbery. It is a gem, three minutes long, called A CITY TRIP." —P.K., *San Francisco Chronicle*

1973: International Short Film Festival, Oberhausen, Germany. 1974: "New American Filmmakers Series", Whitney Museum, N.Y.; International Festival of Films by Women (MUSIDORA), Paris.

CELS (1972) **16mm 6 min. color/sound $10 rental**

"Suzan Pitt Kraning, whose childlike visions of winged creatures flitting through a bedroom was seen here two years ago in CROCUS, has in CELS (6 min.) offered her own answer to the Yellow Ball anthologies: as a typewriter clacks on the soundtrack, the camera seems to be tracking along a row of garage doors, each of which rolls up to reveal a different world—diced paper rain falling paper grass, real children interacting, strange flying objects, wiggling worms, a cityscape." —Edgar Daniels, *Filmmakers Newsletter*, Ann Arbor F.F.

"One of the truly imaginative short animated films." —Bruce Rubin, Film Curator, Whitney Museum, N.Y.

"CELS is a six-minute series of vignettes made with students at Minneapolis College of Art & Design . . . drawings of room-like spaces with heavy doors that trundle up and down to the sound of a typewriter. As each door opens, it reveals a partial

thought in a series of film experiences: a spool unwinding, a guitar playing itself, a chase into infinity . . ." —*Minneapolis Tribune*

1972: "New American Filmmakers Series", Whitney Museum, N.Y.; Prize: International Association of Film Animation (ASIFA-EAST), N.Y. 1973: Ann Arbor Film Festival; International Festival of Animated Films, Annecy, France; Midwest Film Festival; Cinestude International Festival, Amsterdam; 1974: "MUSIDORA" International Festival of Films by Women, Paris.

JEFFERSON CIRCUS SONGS (1973) **16mm 20 min. color/sound $30 rental**

"JEFFERSON CIRCUS SONGS alternates and sometimes combines life-size cardboard animations with live performances by children and the effect is entirely unified and delightful." —Edgar Daniels, *Filmmakers Newsletter*

"Suzan Pitt Kraning's films possess an absolutely cosmic sense of patience, of things happening at their own speed and with their own logic. Made with children, JEFFERSON CIRCUS SONGS is a string of puzzling little episodes, some using cut-out animation, some featuring a pixillated cast clad in moppet wigs with stockings stretched over their faces. After its screening at the 1973 New York Filmmaker's Expo, critic Rex Reed noted that 'most of it is quite sophisticated and brilliant. It's likeable because it's perfect for what it is—a fantasy—and such things, if done well and with talent and vision, need no outside logic . . . like looking into a Faberge egg.' " —Ron Epple, *Media and Methods.*

1973: Prize: New York International Independent Filmmakers Exposition. 1974: "Inside Women", Film Forum, N.Y.; Festival de Films Americains, Centre Culturel Americain, Paris; International Festival of Films by Women (MUSIDORA), Paris; Prize: Sinking Creek Film Celebration, Nashville; Prize: (Méntion Speciale du Jury): Festival International de Jeune Cinema de Toulon "For its originality and masterful technique, creating a poetic universe." Films by Women/Chicago '74, Chicago Art Institute. 1975: Prize: 13th Ann Arbor Film Festival; New Directors-New Films", Museum of Modern Art, N.Y.; "Femmes/Films" Cinema Gaumont Rive-Gauche, Paris.

WHITNEY COMMERCIAL (1973) **16mm 2.5 min. color/sound $5 rental**

An animated film commissioned by the Whitney Museum, New York, to gain support for their film program the "New American Filmmakers Series".

"WHITNEY COMMERCIAL and the erotic CROCUS were, with FRANK FILM, the surprises from the U.S.A. Suzan Pitt Kraning does very colorful, naive-looking drawings with heavy outlines. Her movements have a touch of hesitancy that makes for atmosphere and suspense." —Nino Winstock, *Graphis*, Annecy International Festival of Animated Films

1973: International Short Film Festival, Oberhausen, Germany; International Festival of Animated Films (hors-competition), Annecy, France; Midwest Film Festival. 1974: International Festival of Animated Films, Zagreb, Yugoslavia; International Festival of Films by Women (MUSIDORA), Paris; "Lucca 10"-International exhibition of animated films, Rome.

KRUMINS, Daina

THE DIVINE MIRACLE **16mm 5.5 min. color/sound $12 rental**

Christ: John Taylor, Angels: Scott Martin, Sound: Rhys Chatham, Camera; Alan Grabelsky and Jose Sedano.

"An intriguing composite of what looks like animation and pageant-like live action is THE DIVINE MIRACLE, which treads a delicate line between reverence and spoof as it briefly portrays the agony, death, and ascension of Christ in the vividly colored and heavily outlined style of Catholic devotional postcards, while tiny angels (consisting only of heads and wings) circle like slow mosquitoes about the central figure. Ms. Krumins tells me that no animation is involved, that the entire action was filmed in a studio, and that Christ, the angels, and the background were combined in the printing. She also says it took her two years to produce it." —Edgar Daniels, *Filmmakers' Newsletter*, 9/73

Twelve awards including a share of 1st Place at Ann Arbor, 1973; Best Short Film, Bellevue; Silver Hugo at Chicago International Film Festival.

KUBELKA, Peter

Born March 23, 1934 in Vienna, Austria. Independent film-maker since 1952. A founder-member and a curator of the Oesterreichisches Filmmuseum since 1963.

"Peter Kubelka is the perfectionist of the film medium: and, as I honor that quality above all others at this time (finding such a lack of it now elsewhere), I would simply like to say: Peter Kubelka is the world's greatest film-maker—which is to say, simply: see his films!. . . by all means/above all else . . . etcetera.

"I mean: what sort of praise can I give that will really serve to distinguish these five films of his from all that only **passes** for the Art of Film in current affairs by means of some **football** tactic or other? His films exist **outside** the art-as-a-game scramble. Each of his films is what it IS—and TO perfection . . . and WITH, yes, feeling: but of such a nature as to render 'sentiment' a hard word or else a word hard to use in relationship. There is NO sentimentality in his works such as would divide the emotional and intellectual responses to them. Each WORKS, as he did work to make each one an expression of his whole being at the time of making and, thus, no two of his films are in any way alike—each film being as distinct from every other as any moment of a man's life may be if he lives it **fully** . . . which is to say: to **perfection**! His, thus, is opposite to that 'perfection' the academics lay claim to (and can have) thru formal imitation. His IS: 'I only make what I like!—**not** what I might think **appropriate** or **ideal** or **perfect**, and so forth—but just what I like as I look at it again and again in the making: and I know that film is made of 24 still pictures every second—so there must be **no frame** of it left in the film which is not absolutely necessary to the whole work, because that frame will detract from the total, will have its effect in weakening my experience of the moment' . . . and Peter Kubelka takes a very long time making each film a lasting experience of the

moment of enjoyment—so that each can be seen again and again for increasing fulfillment of the initial experience.

"And his works are sound films. Here, at last, is a film-maker's ear that creates in contrapuntal accord with his eye in the making. He achieves this, too, thru his sense of the perfect—so much so that if, for instance, ADEBAR is projected even one frame out-of-sync the whole track becomes exceptional 'background music' **but in no sense** the experience of his making . . . and if the projectioning is perfectly sync-ed (the distance between gate and sound-reader exactly 26 frames) the experience is an indescribably new one for any with eyes and ears to see/hear it. He has even created a film (called ARNULF RAINER) whose images can no more be 'turned off' by the closing of eyes than can the sound track thereof it (for it is composed entirely of white frames rhythming thru black inter-spaces and of such an intensity as to create its pattern straight thru closed eyelids) so that the whole 'mix' of the audio-visual experience is clearly 'in the head', so to speak: and if one looks at it openly, one can see one's own eye cells as if projected onto the screen and can watch one's optic physiology activated by the sound track in what is, surely, the most basic Dance of Life of all (for the sounds of the film do resemble and, thus, prompt the inner-ear's hearing of its own pulse output at intake of sound).

"These films must, very truly, be seen and very truly seen and heard to be believed!" —Stan Brakhage

"Peter Kubelka's films move with the rhapsody of precision. Nowhere else in cinema have I been so stuck to a sense of everything being **just right**; a unique pleasure to say the least. There are at present a multiplying number of films which use techniques similar to Kubelka's, and which attempt similar effects; but for all the experiment rampant now, his visions of absolute time transcend and show up all that is merely modern." —Ken Kelman

"The world he gives us is comprehensive and lucid . . ." —P.A. Sitney

"Kubelka's cinema is like a piece of crystal, or some other object of nature: it doesn't look like it was produced by man . . ." —Jonas Mekas

"My films give the greatest pleasure to those who know them by heart. All my films may be projected several times, in a row, but I would request you to project ADEBAR, SCHWECHATER and UNSERE AFRIKAREISE at least twice. ADEBAR and SCHWECHATER are available in reels containing the films twice and in reels containing the films five times." —P.K.

(Reels containing the films five times available only from Filmmakers' Co-op, N.Y.)

(Bibliography: see "Kubelka Concrete (Our Trip to Vienna)" by P. Adams Sitney, *Film Culture* no. 34; "The Films of Peter Kubelka" by Earl Bodien, *Film Quarterly* Vol. XX, no. 2).

(All films also available from Filmmakers' Co-op, N.Y.; London FMC; Grove; Audio.)

MOSAIK IM VERTRAUEN (1954-55) 16mm 16.5 min. color/B&W/sound $25 rental

ADEBAR (1956-57) 16mm 1.5 min. B&W/sound A Reel of 2 prints $13 rental

SCHWECHATER (1957-58) 16mm 1 min. Two colors Two sounds A Reel of 2 prints $14 rental

ARNULF RAINER (1958-60) 16mm 6.5 min. B&W Frames/sound $20 rental

UNSERE AFRIKAREISE (1961-66) 16mm 12.5 min. color/sound $35 rental

Museum of Modern Art, 1967: "New Cinema—An International Selection."

"UNSERE AFRIKAREISE is about the richest, most articulate, and most compressed film I have ever seen .I have seen it four times and I am going to see it many, many times more, and the more I see it, the more I see in it. Kubelka's film is one of cinema's few masterpieces and a work of such great perfection that it forces one to re-evaluate everything that one knew about cinema. The incredible artistry of this man, his incredible patience. (He worked on UNSERE AFRIKAREISE for five years; the film is 12 and a half minutes long.) His methods of working (he learned by heart 14 hours of tapes and 3 hours of film, frame by frame), and the beauty of his accomplishment makes the rest of us look like amateurs." —Jonas Mekas

ONE-MAN SHOW (ALL ABOVE TITLES) 16mm 48 min. $90 rental

"This special package price is to encourage the showing of all my films together, in one evening." —P.K.

KUCHAR, George

CORRUPTION OF THE DAMNED (1965) 16mm 55 min. B&W/sound $55 rental

"Kuchar's films are overtly insane. Anyone who lived in such a world would be mad inside an hour. Perhaps the Marx Brothers might survive, but I doubt it. Godzilla, King of the Monsters, might have a better chance. But the utter insanity, the insanity of perverted cliche, is the genuine unwholesome appeal of Kuchar's outlook. CORRUPTION might seethe with violence and sex, the two most attractive things you can put on the screen, but beneath them a twisted outlook pervades. Something is very much wrong with the Kuchar world." —Leonard Lipton, *Berkeley Barb*

HOLD ME WHILE I'M NAKED (1966) 16mm 15 min. color/sound $20 rental

"A very direct and subtle, very sad and funny look at nothing more or less than sexual frustration and aloneness. In its economy and cogency of imaging, HOLD ME surpasses any of Kuchar's previous work. The odd blend of Hollywood glamour and drama with all-too-real life creates and inspires counterpoint of unattainable desire against unbearable actuality." —Ken Kelman

"This film could cheer an arthritic gorilla, and audiences, apparently sensitized by its blithely accurate representation of feelings few among them can have escaped, rise from their general stupor to cheer it back." —James Stoller, *Village Voice*

LEISURE (1966) 16mm 10 min. B&W/sound $10 rental

"A dramatized social commentary with the horrifying impact of a three-hundred ton chunk of margarine." —George Kuchar

". . . a delicate and funny footnote." —James Stoller, *Village Voice*

MOSHOLU HOLIDAY (1966) **16mm 10 min. B&W/sound $10 rental**

"A special guest appearance by Canadian TV star Bill Ronald along with the massive presence of 'Mrs. Bronx' herself, Frances Leibowitz, and her girlfriend Iris, make this film a must-see for travel enthusiasts and horror fans." —George Kuchar

ECLIPSE OF THE SUN VIRGIN (1967) **16mm 15 min. color/sound $20 rental**

Starring Deborah-Ann and Edith Fischer.

"I dedicate this film poem to the behemoths of yesteryear that perished in Siberia along with the horned pachyderms of the pre-glacial epoch. This chilling montage of crimson repression must be seen. Painstakingly filmed and edited, it will be painful to watch, too." —George Kuchar

COLOR ME SHAMELESS **16mm 30 min. B&W/sound $30 rental**

Starring Bob Cowan, Gina Zuckerman, Donna Kerness.

"This movie was made when I was a bit depressed which is nothing new, but also the main actor, Bob Cowan, happened to be depressed also and so we had a wonderful time working together. One of the actresses was also separated from her husband at this time and the movie solidifies into concrete the repressed desires of everyone who works with me, or more realistically, instead of concrete, the production becomes a frozen, brittle enema bag that slowly thaws and can only be appreciated along channels previously blocked by organic reality." —George Kuchar

KNOCTURNE **16mm 10 min. color/sound $10 rental**

With Joyce Wieland, Frank Meyer, and Bocko.

"The rising moon is the main theme in this short movie of three people and an animal going about their nocturanl rituals. This movie is evidently part 3 of my trilogy that started with HOLD ME WHILE I'M NAKED and ECLIPSE OF THE SUN VIRGIN. It evidently is since part 3 never really came out this seems to look like it could be part 3." —George Kuchar.

UNSTRAP ME **16mm 77 min. color/sound $80 rental**

Produced by Walter Gutman.

Starring Walter Gutman and a lot of women with a few elephants.

"This film is my longest movie in color because someone else produced it. It has a lot of scenery and the soundtrack has a lot of sound. I went to Cape Cod, New Jersey and Florida and got drunk in most of those places because Walter drinks a lot and I had nothing else to do between shooting. The drunkenness did not effect my shooting but many people think that it did." —George Kuchar

HOUSE OF THE WHITE PEOPLE **16mm 16.5 min. color/sound $20 rental**

Cast: Donna Kerness; artist George Segal, and his wife Helen; and Walter Gutman.

"Having nothing to do with racial tensions, HOUSE OF THE WHITE PEOPLE is actually a chunk of film removed from a bigger chunk called UNSTRAP ME. It is a documentation of George Segal creating the basic elements for one of his statues preceded by rare glimpses into his own private museum. Donna Kerness serves as his live model. Walter Gutman sits on a chair and walks around a bit, being that he produced the film.

"Helen Segal, personifying the ageless saying, 'behind every man there stands a woman', stands behind her man and also stands in front of him occasionally. The film is a unique invitation to view the hidden rituals of a famous artist and his infamous model, half naked, snowbound together on a lonely farm, with a silent wife and a notorious guest." —G.K.

THE MAMMAL PALACE **16mm 31 min. B&W/sound $30 rental**

Starring Frank Meyer, Zelda Keiser, Donna Kerness, Hopeton Morris and many more.

"The movie takes a rather negative look at things despite the fact that it was shot in reversal film. It depicts the turbulent relationships of disturbed individuals existing on various levels of an apartment house. Donna Kerness and her husband Hopeton Morris are lurid together and they are also pretty lurid when they're alone." —G.K.

THE LADY FROM SANDS POINT **16mm 10 min. B&W/sound $10 rental**

"This film is a documentary showing artist, Betty Holliday, an attractive blonde who talks a lot, in her Long Island studio. Miss Holliday does not talk in this film, but her beautiful work talks for her. The movie is divided into three sections and her girlfriend, Hellen Yellin, is in the middle one, sitting on a big chair. This is my first **all** documentary movie and is the second one in a series that I'm going to do on American artists (I hardly ever leave this country)." —G.K.

ENCYCLOPEDIA OF THE BLESSED **16mm 42 min. color/B&W/sound $40 rental**

"ENCYCLOPEDIA OF THE BLESSED culminates my involvement with artist Red Grooms and Mimi Gross. It is a diary of our our work as we head for the Pacific Ocean in a suicidal plunge for theatrical infamy. The film traces the construction of two craven images made in the likeness of myself by Grooms and Gross. Then it switches to the sandhills of Nebraska where fat cattle walk around. There the film explores Grooms' biggest construction "The Chicago Installation'. The film rolls relentlessly onward to the west coast showing for the first time on any screen, a theatrical production we three put in the University of California. It marks my directorial debut on the stage and Red Grooms' comeback after ten years of exile from live theatre."

PAGAN RHAPSODY **16mm 23.5 min. color/sound $30 rental**

Starring Jane Elford, Lloyd Williams, Bob Cowan. With Donna Kerness, Brad Bell, John Collyer, Dave Somerset, Janine Soderhjelm, Phillip Weiner.

"Since this was Jane and Lloyd's first big acting roles, I made the music very loud so it would sweep them to stardom. She

once hurt Bob Cowan's back by sitting on it so this time I had her laying on his stomach.

"Donna Kerness was pregnant during her scenes but her stomach was kept pretty much in shadow and it's not noticeable.

"My stomach was the same as always except it contained more mocha cake than usual since that type of cake was usually around when I filmed in Brooklyn Heights.

"Being that the picture was made in the winter, there are no outdoor scenes because it's too cold and when the characters have to suddenly flee a tense situation, it's too time consuming to have them put on a coat and gloves.

"Originally not scheduled as a tragedy, things swiftly changed as the months made me more and more sour as I plummet down that incinerator shaft I call my life." —G. K.

PORTRAIT OF RAMONA **16mm 25 min. color/sound $30 rental**

"This movie was made mostly in Brooklyn during some very hot and empty evenings. Since the evenings were so empty, Jane Elford, the star, urged me to get started making another movie (we had completed PAGAN RHAPSODY the year before). I said, 'okay', and launched her in a photographed series of telephone calls not really knowing who was going to be on the other end. I was interested at the time in irrational, neurotic responses and so the heroine was put into unstable situations that I dreamt up because I was making a movie with a plot and there should be some action. These sections were attempted to be cemented together by my brother who plays a still photographer. In a further attempt to make things hold up, sections of a television soap-opera were inserted at strategic points in order to cover-up my faulty direction and other inadequacies. Many of the stars appear nude and all I can say is that because of the heat and the general, overall feeling of the film which is one of the usual desperation and explosive emotions, I couldn't see any other way of them playing it. The general tone of everything was . . . 'why even bother to get dressed'.

"The end result is (to me) a rather happy blend of cramped, dark apartments, pumpkin orange people and a lot of music. I sing the vocal to the PORTRAIT OF RAMONA theme at the end and it's rather frightening but I only meant to sing it with some gusto . . . not in the way it turned out: like the final screams of a species doomed to extinction." —G. K.

THE SUNSHINE SISTERS **16mm 36 min. color/sound $35 rental**

"THE SUNSHINE SISTERS looks like a 1944 post card that was shot in black and white, but colored with garish grease pencil reds, yellows, and greens. Likewise, the film sounds like the scores of at least two dozen grade B melodramas mixed together with an egg beater. The results are hilarious, ludicrous, and incongruous—a love comic book of doomed women and handsome, nefarious young men caught in a web of dramatic cliches pushed ad absurdum. Elvira Cartwright, dying of movie star disease, is seen alternatingly clutching her waning heart and being taken unfair advantage of in some of the most bizarre places imaginable. Sarah Cartwright wears a phoney leopard skin jacket, pointy plastic sunglesses, and gold-toned sandals. . . . The sisters are played by Jan Lash and Ainslie Pryor. Musical compilation is by Bob Cowan." —Film Forum, N.Y.C., program notes: March 1973.

(All films also available from Filmmakers' Co-op, N.Y.)

KULL, Dennis

KAUAI **16mm 6 min. color/sound $10 rental**

An aerial montage of the unspoiled natural beauty of the island of Kauai (cow-eye). Pre-contact Hawaiian chants and instruments provide the background until the end of the film where Western arrangements of Hawaiian music allude to the sunset of the Hawaiian culture. Translations available upon request from: SENSORIUM, 2135 Haena Dr., Honolulu, Hawaii 96822.

KA'U **16mm 10 min. color/sound $15 rental**

A narrated historical sketch of the Ka'u district on the island of Hawaii. Includes rare still photographs of early missionary and sugar cane operations. Old style slack key guitar and Hawaiian songs by Hui Ohana. a wistful view of the most rural of Hawaiian places.

TO HEAL A SCAR **16mm 26 min. color/sound $30 rental**

A documentary about the greening of a bulldozed mountainside in Honolulu. Volunteers work for a year using primitive, organic methods to plant an almost vertical area 160' high and three blocks long that had been stripped by developers. Scientists from the University of Hawaii provide the expertise that makes the conclusion of the environmental project dramatic.

ANEMONE **16mm 8 min. color/sound $10 rental**

Interpretations of an afternoon in the park with German light sculptor Otto Piene. Giant 200' balloons, searchlights, and hoards of people in the shadow of Diamond Head. Conceptual art and social fantasy. Electronic music by Sinergia.

SHADOWS IN SILVER **16mm 10 min. B&W/sound $15 rental**

Hawaii Photography Workshop—three days of field seminars in fine art photography on the big island of Hawaii with Boone Morrison & Ted Organ from Ansel Adams' School. Excellent material for still photography classes—stresses conceptual and field work—no darkroom technique.

Bankok, 1973

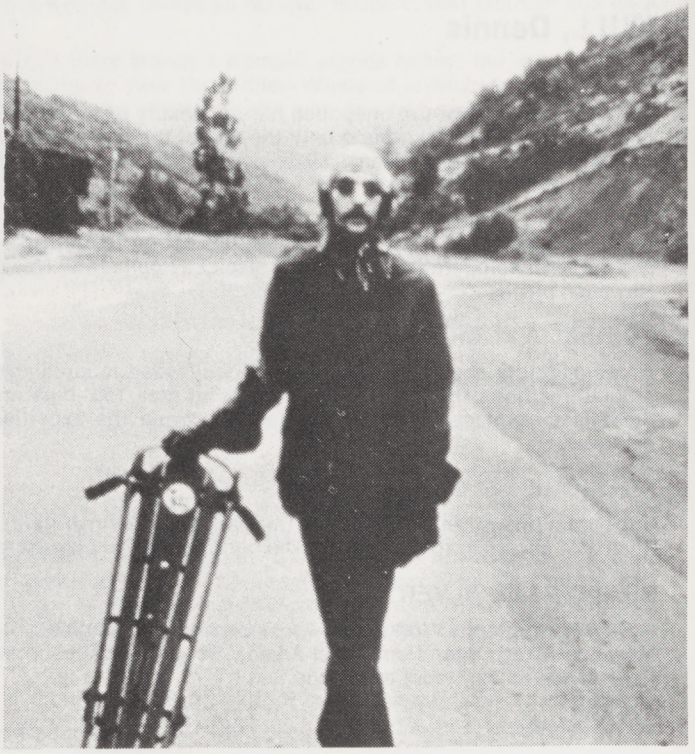
IMAGES OF ASIAN MUSIC (A DIARY FROM LIFE 1974)
by Peter Hutton

Malaysia, 1973

IMAGES OF ASIAN MUSIC (A DIARY FROM LIFE 1974)
by Peter Hutton

Red Grooms, NYC, 1972

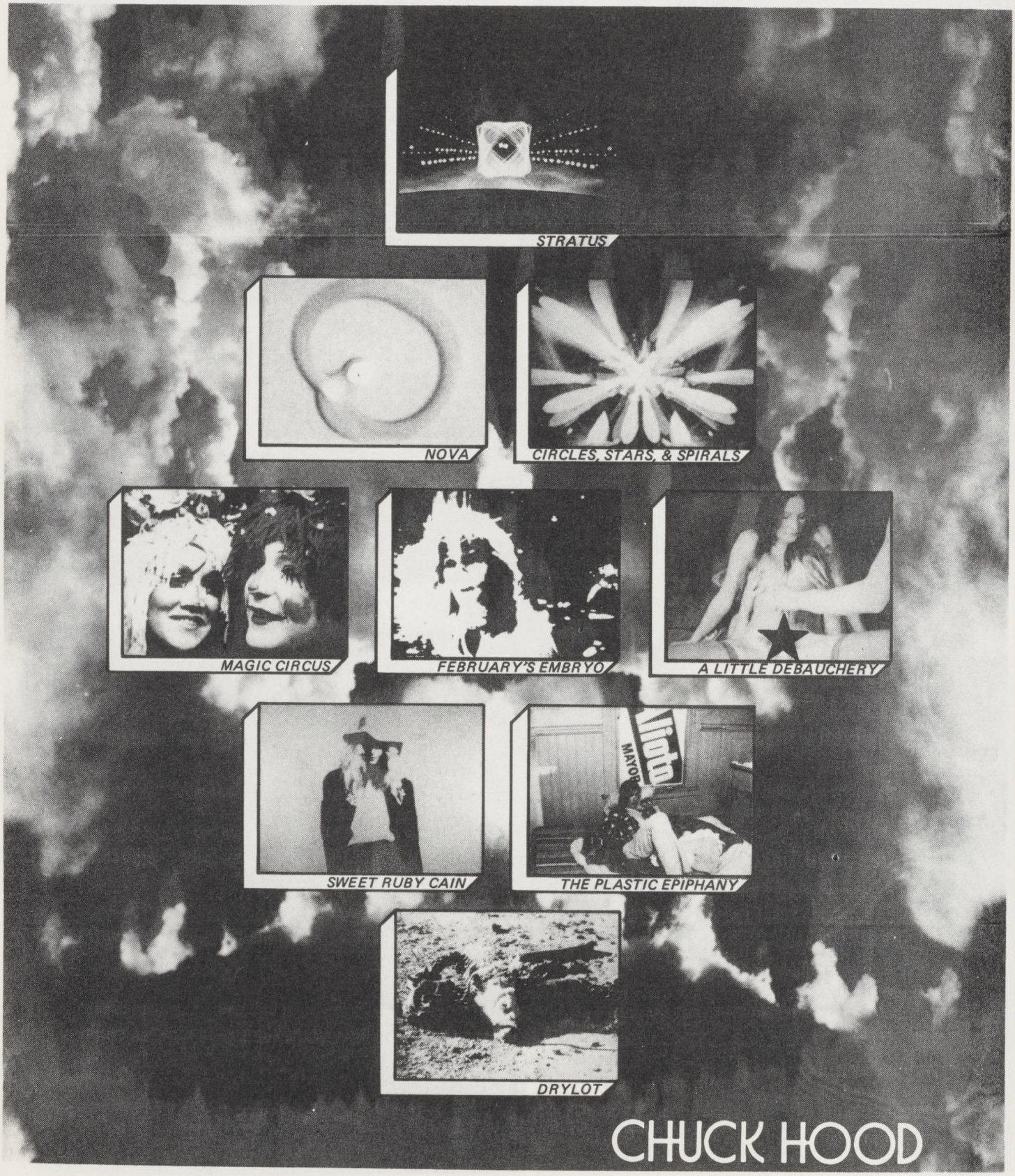
NEW YORK NEAR SLEEP FOR SASKIA by Peter Hutton

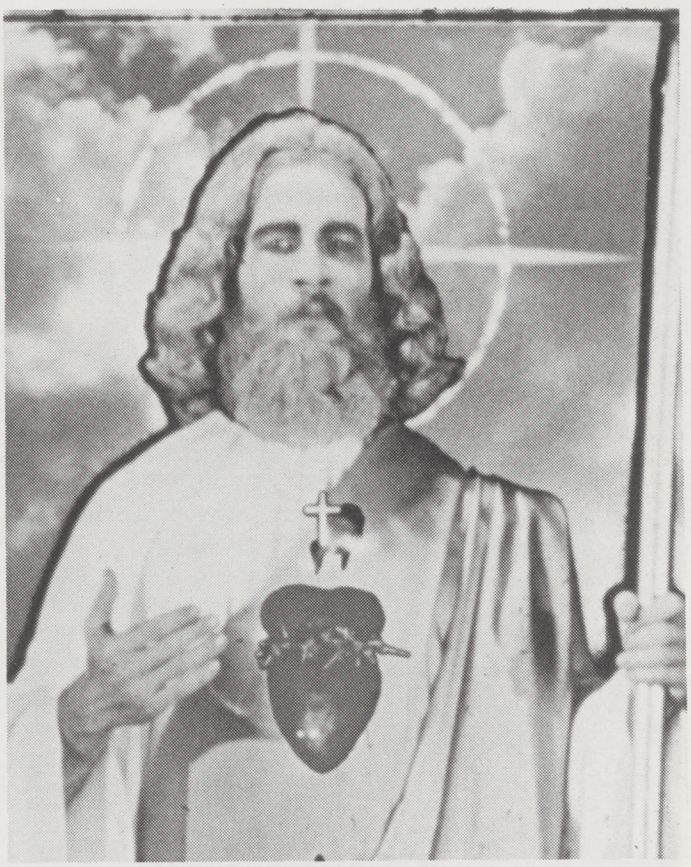


Paul Gartin

JULY 1971 IN SAN FRANCISCO by Peter Hutton

SUN REXALL COWBOY . . . he wears snaps not buttons by Patrick Hafford

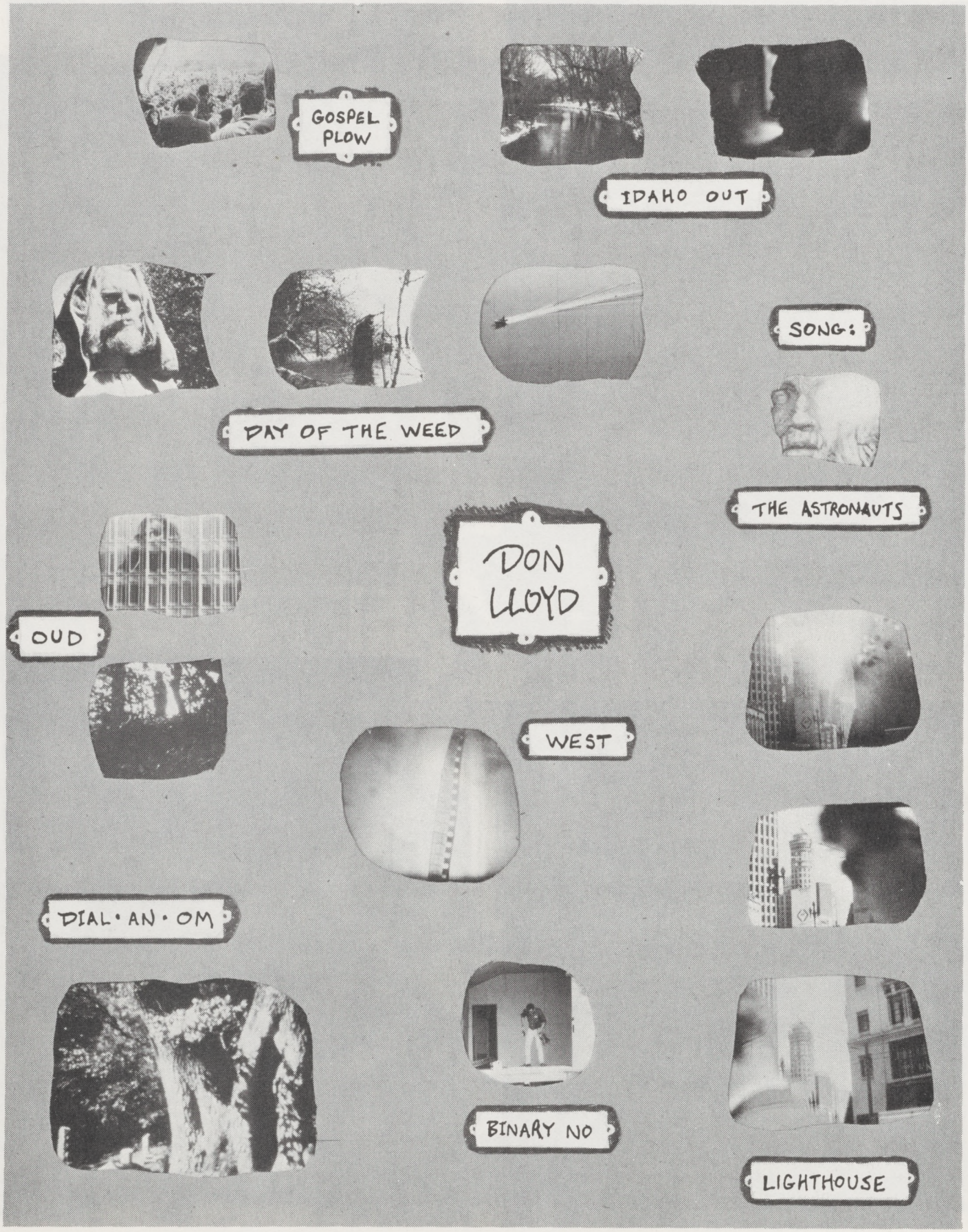

STRATUS
NOVA
CIRCLES, STARS, & SPIRALS
MAGIC CIRCUS
FEBRUARY'S EMBRYO
A LITTLE DEBAUCHERY
SWEET RUBY CAIN
THE PLASTIC EPIPHANY
DRYLOT
CHUCK HOOD



THE DIVINE MIRACLE by Daina Krumins

CROCUS by Suzan Pitt Kraning

JEFFERSON CIRCUS SONGS by Suzan Pitt Kraning


GOSPEL PLOW
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THE ASTRONAUTS
DON LLOYD
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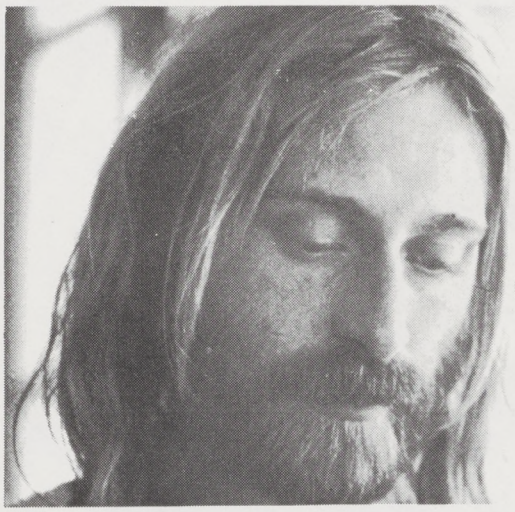
DIAL • AN • OM
BINARY NO
LIGHTHOUSE

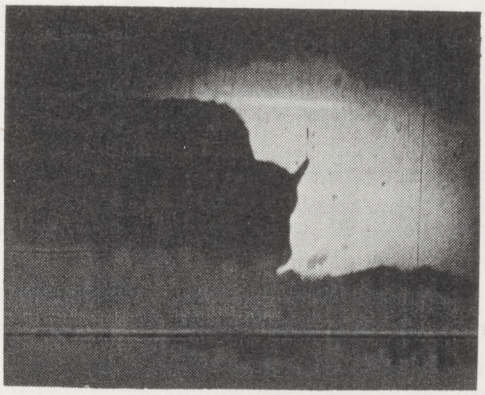
THE MATCHSELLER by Lawrence Lewis



FAR OUT, STAR ROUTE by Lenny Lipton

Copyright 1971

JANIS CRYSTAL LIPZIN



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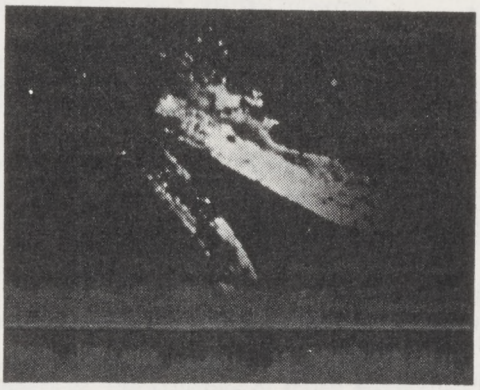

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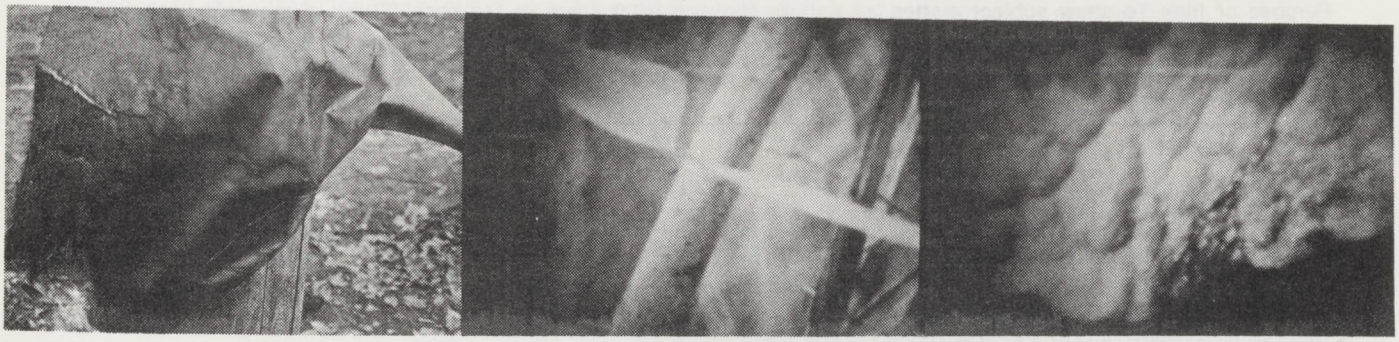


FLAPPING THINGS FLAPPING THINGS FLAPPING THINGS

BASKETBALL PLAYERS IN THE PROCESS OF BECOMING BIRDS

L.A. CARWASH L.A. CARWASH L.A. CARWASH

© 1975

LAIR, Richard

EFFLUVIA **16mm 3 min. B&W/sound $5 rental**

Credits: Music by John Viera and Richard Lair.

A hypothetical imponderable medium to the efflux of which from electrified bodies, their power of attraction and repulsion were formerly ascribed.

LANCER, David E.

AUTUMN IDYLL **16mm 5 min. color/sound $5 rental**

The film depicts a deserted summer resort town in autumn after the summer visitors have left. Only music is used on the soundtrack—no narration.

Intended audiences: general.

NIGHT SCENE **16mm 3:13 min. color/sound $3 rental**

Filmed entirely with available light, the film depicts a town at night. Only music is used in the soundtrack—no narration.

Purpose of film: To show subject matter, as well as showing what some of the possibilities of available light cinematography are.

Intended audiences: general.

LANDOW, George

DIPLOTERATOLOGY OR BARDO FOLLIES (1967) **16mm 25 min. color/silent $45 rental**

"His remarkable faculty is as maker of images . . . the images he photographs are among the most radical, super-real, and haunting images the cinema has ever given us." —P. Adams Sitney, *Film Culture*

Awards at 1968 Yale Film Festival, Berkeley Film Fest, Kenyon College Film Festival, 1968.

Other distribution: Filmmakers' Co-op, N.Y.

INSTITUTIONAL QUALITY (1969) **16mm 5 min. color/sound $10 rental**

Credits: With Meredith Monk. Editorial assistance by Masako Takahashi.

"An autobiography devoid of psychology, an extreme example of involuted illusionism which is at the core of many of the best films being made today." —P. Adams Sitney, *Changes*

Award winner at 1969 Yale Film Festival and UCSC, Santa Cruz.

Other distribution: Filmmakers' Co-op, N.Y.

LANE, Bradley

NIGHT OF TERROR **16mm 14 min. B&W/sound $15 rental**

Bradley Lane's lurid tale of violence and sexuality.

"A dismal spoof of horror pictures." —*L.A. TIMES*

LATHAM, John

SPEAK **16mm 10 min. color/sound $10 rental**

The track was made from a dictionary.

O.K. to use visual with groups and multi-media as it carries a time signature kind of structure. Screened at Knokke '68 but wasn't finished in time to make the competition scene. Also at Cinema Libre, Cannes, 1969.

Other distribution: Europe: Galerie Christine Aubrey, Paris; London FMC.

LAUGHLIN, Kathleen

OPENING/CLOSING (1972) **16mm 4.5 min. B&W/sound $10 rental**

Cinematography assistant: Judy Meuwissen. Soundtrack scoring, editing and mixing: Harley Toberman.

OPENING/CLOSING is about time and chance—a study of feelings of entering periods of your life and watching them end—an anticipation/regret cycle. The film reduces these feelings to a series of one kind of image—washing machines with round doors, either opening or closing—creating the film-feeling of magic-unfolding-opening and fear-regret-closing. Open doors and closed doors and people's timing—the acuteness of this relationship has always obsessed me . . . how much can you control? "Very little," says the film.

Note: Be sure projector sound is on at the *beginning*, even though you'll hear only silence for the first 40 seconds.

Shown at: Bellevue Film Festival, 1972; Independent Filmmakers F.F., 1972, Cash Award; U.S.A. F.F.—Texas, 1973; Walker Art Center, Mpls.; Film Forum, N.Y.C.; Canyon Cinematheque, S.F.; is part of "Best of the N.Y. Womens Film Festival" 1973 program.

INTERVIEW (1974) **16mm 7 min. color/sound $15 rental**

Subject: Don Morstad.

INTERVIEW is an impression of a friend who lives the dichotomy of discipline and freedom through his violin experience. The strobing feeling throughout the film relates to the 'flash' he speaks of. The structure of sound and picture is truly an 'inter' view idea—alternating frames of scenes, alternating word phrases, laying them both backwards and forwards, and changing the speed of motion within the scene.

Perhaps the structure is too meanly imposed on a set of beautiful and loving images, but I wanted to both impose on myself and convey to an audience the idea of simultaneous submission to discipline and exposure to joy and freedom.

I think it appropriate to view this friend in this way, who really is one in time with his past, present, and future experiences. The subject of my subject is Bach's 3rd Brandenburg Concerto, a rather wonderful example of the whole idea.

Some people prefer to watch it silent—which I don't mind either—it's less whole, less disturbing, but visually, more beautiful that way.

LAWDER, Stan

NECROLOGY **16mm 12 min. B&W/sound $15 rental**

Prize-winner at: Eighth Ann Arbor Film Festival, 1970; Indiana State University Film Festival, 1970; University of Cincinnati Film Festival, 1970; Bowling Green State University Film Festival, 1970; St. Xavier F.F., 1970; University of Wisconsin F.F., 1970; Humboldt State F.F., 1970.

Purchased by the Museum of Modern Art, NYC.

Other distribution: Filmmakers' Co-op, N.Y.

"In NECROLOGY, a 12-minute film, in one continuous shot he films the faces of a 5:00 p.m. crowd descending via the Pan Am building escalators. In old-fashioned black and white, these faces stare into the empty space, in the 5:00 p.m. tiredness and mechanical impersonality, like faces from the grave. It's hard to believe that these faces belong to people today. The film is one of the strongest and grimmest comments upon the contemporary society that cinema has produced." —Jonas Mekas, *Village Voice*

"I was most fascinated by NECROLOGY, of Standish D. Lawder, with its use of a single take to make an almost apocalyptic statement: strange, witty and profound. This seemed to me an original filmic conception." —James Broughton

"Several short films (at the Ann Arbor Film Festival) seemed notably successful in the creation of special effects. Among these was NECROLOGY, by Standish D. Lawder, an eleven-minute panning of the camera down what seemed an endless stairway, upon which people stood motionless and glum. These circumstances, plus the constant idea of the title, gave a haunting suggestion of people on their eventless way to hell. I was told later that the film was made with a stationary camera trained on a down escalator, and then the film was run backwards. A long, humorous 'cast of characters' at the end . . . seemed to me to destroy a desirable mood, but it certainly pleased the crowd. . ." —Edgar Daniels, *New Cinema Review*

"NECROLOGY is a dramatization of urban Americans caught unwittingly in their daily routine. The film is a continuous unedited study during which the camera was held steady in one position. Its reductive, essentialized form and technique link it to the minimalist tradition of modern painting and sculpture." —Mary Myers

"Without doubt, the sickest joke I've ever seen on film." —Hollis Frampton

DANGLING PARTICIPLE **16mm 18 min. B&W/sound $20 rental**

Credits: Organ Music by Bruce Lieberman.

Other distribution: Filmmakers' Co-op, N.Y.

Honorable Mention, Bellevue Film Festival, 1970.

Made entirely from old classroom instructional films, DANGLING PARTICIPLE offers a wealth of practical advice on contemporary sexual hang-ups and where they come from.

"The funniest underground film I've ever seen." —Sheldon Renan

"Dynamite!" —Gene Stavis

CORRIDOR 16mm 20 min. B&W/sound $25 rental

Credits: Music by Terry Riley. Sound for prologue by Stan Lawder.

Other distribution: Filmmakers' Co-op, N.Y.

"CORRIDOR took two years to make. It is my best film." —S.D.L.

". . . an extraordinary exercise in visual polyphony . . . the pyrotechnic surface is exfoliated with Hegelian relentlessness from an elemental formal core . . . the many are no less the many for being inescapably the One." —Sheldon Nodelman

"CORRIDOR is a marvelous meld of music and cinematic tension that maintains a visual excitement throughout with its constant exploration of horizontal and rectilinear patterns, chiaroscuros and deep grains, pulsating double and negative exposures, and constant tracking shots of a nude figure standing at the end of a long, close corridor. A first-rate piece of work that has to be seen to be appreciated. CORRIDOR is a film of which any filmmaker would be rightly proud." —James Childs, *New Haven Register*

RUNAWAY 16mm 6 min. B&W/sound $8 rental

Other distribution: Filmmakers' Co-op, N.Y.

Prize winner at: St. Xavier Film Festival, 1970; Indiana State University Film Festival, 1970; Mills College Film Festival, 1970; Broom Street Theatre Film Festival, Madison, Wisc., 1970.

Honorable Mention at: Fourth Annual Filmmakers' Competition, St. Lawrence University, 1970; Santa Cruz Film Festival, 1970.

Presented at the 16th International Short Film Festival, Oberhausen, Germany, 1970.

"Lawder achieves the perfection of all his techniques in a small six-minute film called RUNAWAY, in which he uses a few seconds of cartoon dogs chasing a fox. By stop motion, reverse printing, video scanning, and other techniques, by manipulating a few seconds of an old cartoon, he creates a totally new and different visual reality that is no longer a silly, funny cartoon. He elevates the cartoon imagery to the visual strength of an old Chinese charcoal drawing." —Jonas Mekas, *Village Voice*

"A classic of modern cinema. A penetrating examination of undercurrents in film visualization. In short, a terrible film based on a bad joke." —Tom DeWitt

"A kind of anti-film which illustrates the endless idea of a film being eternal—the loop, the cycle, the motorcycle, the motor mechanism of, in this case, running dogs. Running in such a loop that it becomes self-destructive. The anti-film, which is in a way to say, 'I am for film!' " —Stan Vanderbeek

"Five minute loop, medium into message into medium." —Scott Bartlett

". . . a delightful piece of madness . . . a modern *Ballet Mecanique*." —Herman G. Weinburg

ELEVEN DIFFERENT HORSES 16mm 4 min. color/sound $5 rental

Other distribution: Filmmakers' Co-op, N.Y.

Prize winner at Indiana State University Film Festival, 1970. Purchased by the The Museum of Modern Art.

"Made from some footage I shot on a family vacation way back in 1949. It features my brother Doug and a horse whose name I've forgotten. A circular cybernetic study film." —S.D.L.

"A visual statement of compelling subtlety." —James Broughton

ROADFILM 16mm 2 min. color/sound $4 rental

Credits: Music by the Beatles.

Other distribution: Filmmakers' Co-op, N.Y.

Prize winner at Ninth Independent Film-Makers Festival, Foothill College, 1970.

"A spectacularly silly film of animated outrageousness. Why not do it in the road?" —S.D.L.

COLORFILM 16mm 3 min. color/sound $5 rental

"COLORFILM is the ultimate consummate self-referential film, in color yet!" —Henry Kissinger

CONSTRUCTION JOB 16mm 6 min. B&W/sound $6 rental

CONSTRUCTION JOB is a treasure chest of bizarre and amusing footage from the turn of the century to the present . . . a compendium of images of my affection.

INTOLERANCE (ABRIDGED) 16mm 10 min. B&W/silent at 16fps $15 rental

The first in a series of instant classics, INTOLERANCE (ABRIDGED) is a precise reduction of D. W. Griffith's famous film of 1916. Its regular screening time of over two hours is compressed here to ten minutes.

The film was created on a home-made Optical Printer automatically programmed to double-print every 26th frame. The resulting condensation of the original is a blitz of images which, despite their velocity, still conveys the essence of Griffith's narrative line, composition, editing, and even camerawork.

Recommended for all students of filmmaking and film history.

Sale price: $125. Rental for preview may be deducted from purchase price.

Other distribution: Filmmakers' Co-op, N.Y.

RAINDANCE **16mm 16 min. color/sound $20 rental**

RAINDANCE plays directly on the mind through programmatic stimulation of the central nervous system. Individual frames of the film are imprinted on the retina of the eye in a rhythm, sequence, and intensity that corresponds to Alpha-Wave frequencies of the brain.

RAINDANCE becomes an experience of meditative liberation beyond the threshold of visual comprehension. Vision turns inward. The film directs our mental processes, controlling how we think as well as what we see. Images fuse with their after-images, colors arise from retinal release of exhausted nerve endings, forms dance across short-circuited synapses of the mind.

RAINDANCE was made entirely from a scrap of found footage taken from an old animated cartoon representing a sheet of falling rain. The cartoon was called, "The History of Cinema".

CATFILM FOR KATY AND CYNNIE **16mm 4 min. color/silent at 18fps $12 rental**

Made for Intercat '73, Pola Chapelle's Cat Film Festival in N.Y.

LAWRENCE, James

Mr. Lawrence, a graduate of the Museum Art School in Portland, Oregon, has exhibited his work as a painter, has been a guest lecturer in jazz, and has taught filmmaking, studio art, and jazz appreciation classes for ages 7-19. He is available for film lectures and workshops.

YAZU **16mm 9 min. color/silent at 24 fps $10 rental**

YAZU is a hand-drawn film made during the summer of 1975. It is the fifth in a series of films in which the technique of drawing on clear leader with colored permanent ink pens was used. The film, though silent, has a definite jazz oriented timing and feeling throughout, and is very nearly audible with its rushes of texture, line and color.

LAWRENCE, Peter

AD HOMINEM **16mm 3.5 min. B&W/sound $5 rental**

Credits: Tour-Ann Arbor Festival. Judges Award-Foothill Film Festival.

A look at the politician's mask-personality. Not necessarily a film about Nixon.

LEFORT, Lou

A GENTLE KISS **16mm 10 min. B&W/sound $20 rental**

Cast: Loryn Wesley, Valerie Belden, Valerie Eyvan, Ranier Labus. Music: New York Improvisation Quartet.

A GENTLE KISS is a story of arrogant conventionalism told visually in semi-mime. The two girls represent a vain society, who are involved only in themselves and their feminine appearance, which they flaunt pretentiously. The lame girl with the ball represents a humble type of individualism. The man with the net defies society by wanting the unusual.

FILM FESTIVAL **16mm 2:45 min. B&W/sound $10 rental**

Voices: Bonnie Synder and Eddie Deane. Music: Southern Music Corporation.

A conversation of two people at an International Film Festival, who are waiting for the films to start.

FOR A FEW MINUTES MORE **2:45 min. color/sound 16mm: $6, 35mm: $10 rental**

An Eastern Western about a cowboy (young man) who is on a long journey. During his journey he has a few tense encounters. At journey's end, he is offered his ultimate challenge and he accepts. He plays football.

LEPENIOTIS, Antonio

DER TOD DES DR. ANTONIO DURCH DIE RENAISSANCE DER GEISTIGEN GESSELSCHAFT
16mm 6 min. B&W/sound $6 rental

1967, Osterreich.

Edos-Film, Edgar Osterberger, Lerchenfelderstr. 48-A-1080 Wien, Osterreich. Produktion: Edos-Film/Regie, Drehbuch, Bearbeitung: Antonio Lepeniotis/ Kamera: Edgar Osterberger/ Montage: Antonio Lepeniotis. Gertraud Luschutzky/ Musik: Erich Kleinschuster Darstellung: Evelyn Reis, Susi Steinmetz, Antonio Lepeniotis

Der phantastische Untergang einers Kunstlers beim versuch sich von der Menschlichen Gesellschaft zu losen.

Meine Absichten sind hier mehr mit abstrakten Begriffen wiedergegeben als mit Symbolien. Die Interresselogigkeit dem Nachsten gegenuber, die gagenseitige Ignorierung, die Angst, die man in sich tragt vor dem Kommenden. Zum Schluss ein gewisser Optimisums, die Hoffnung, die jedem bleibt, trotz Todesgefahr doch noch frei zu werden.

LERMAN, Richard

THE RING MASTERS

16mm 14 min. color/sound $20 rental

THE RING MASTERS' images were produced on an oscilloscope, and were photographed through filters. The images were produced by electronic music. After editing, I composed a new electronic music soundtrack.

Open your eyes and ears, and when the images all flow, your eyes and ears will be open.

Cash award at Kenyon College, 1969. Shown at Ann Arbor, Yale, Bellevue, Antioch, Santa Cruz, Brandeis and Intermedia Arts Film Festivals. Also shown at the N.Y. Film Fair, the I.C.A. Collaboration Art Show in Boston, May, 1969; the M.I.T. Moonshow, 1969; excerpted on the Dave Garroway Show, 1969; and also used as an organic part of the production *Space Play: Phase II* in Boston, 1969. Plus numerous concerts.

SPARKGAP

16mm 10 min. B&W/sound $12 rental

SPARKGAP is a film that may or may not be performed with. It is about architecture, city planning, Black Power, Sound/Noise, Boston and electronic theatre music pieces.

If it is performed, loudspeakers should be connected to the projector with long cables. On one side of the audience, two White persons carry loudspeakers and move up and down the aisle acting very passive. On the other side of the audience, two Black persons carry loudspeakers and act very violent by jumping in and out at/of the audience. A fifth performer periodically shines a spotlight on the performers' faces so that their skin color is known and to remind us of other things.

The soundtrack is played very loud.

Shown at the I.C.A. Collaboration Art Show in Boston, 1969; the University of California of Santa Barbara, 1969; and at the A.I.A. Convention in the Flower Market in Boston, 1970. Performed at numerous concerts.

If you would like to perform this film, a performance kit consisting of four loudspeakers and wire is available for rental from the filmmaker—or you may write for information on how to wire the speakers in series/parallel.

THIRD BOOK OF EXERCISES

16mm 15 min. B&W/sound $20 rental

THIRD BOOK may or may not be performed with. This film is an edited record of a performance of the piece, THIRD BOOK OF EXERCISES that took place outdoors on a cold, windy day in December, 1969.

A basket of one continuous strand of recording tape is fed by hand onto and through a playback tape recorder, and the performer (myself in the film) must keep it tangle-free and sounding good. A piano player does scales. I do this.

The film may be projected in back of a live performance of the piece. The sounds mix and blend and time delays occur and silences happen.

Performed at numerous concerts.

A stereo or mono tape wound off backwards and stored in a paper bag is available from the filmmaker/composer for performance. Try it.

Other distribution: Canadian Filmmakers' Co-op; Center Cinema Co-op, Chicago; Filmmakers' Co-op, N.Y.; the Filmmaker's Lecture Bureau and from the filmmaker.

If you wish, a concert of electronic theatre music and/or a showing of films can be arranged. There can also be arranged a lecture demonstration of electronic music and how it can be applied to filmmaking.

SAGITTARIUS V

16mm 6 min. B&W/sound $10 rental

This film has a science-fiction quality—it is a composition of electronic music that can be seen. The images of the film are created by the music—on an oscilloscope, and there is a close sync between the two. It should be viewed on a projector with a good sound system. Listen/look.

Ann Arbor Film Festival, 1968; Adelphi College Spring Arts Week, 1968; numerous concerts, 1968; Foothill Film Festival Award of Merit, 1968; Harvard Film Festival.

Other distribution: Filmmakers' Co-op, N.Y.; and directly from the composer filmmaker at Brandeis University Electronic Music Studio, Waltham, Mass. 02154.

LESTER, Howard

AIRPLANE GLUE, I LOVE YOU

16mm 21 min. B&W/sound $25 rental

Script, direction, editing: Howard Lester. Camera: Neil Reichline. Cast: Tedd King, Ben Brank, Marty Montogomery, Judy Coppage.

An absurd comedy about a 30-year-old ex-professional model airplane builder who by mistake gets put in sixth grade.

"... In 20 minutes Lester presents more genuinely comic situations and characters than a great many of the touted Hollywood pros do in five times the length." —*Daily Variety*

"... This film has charmed audiences wherever I have seen it." —*Filmmakers Newsletter*

Winner of several awards including: CINE Gold Eagle, 1970; Bronze Knight of Malta (Best Fiction Film, 1970); Bronze Medal, Atlanta International Film Festival, 2nd Prize, Ann Arbor film Festival, 1970.

IMPROVISATION ON THE HOLLYWOOD RANCH MARKET **16mm 6 min. B&W/sound $10 rental**

An optical experiment with the idea of a visual drone, which builds from a study of a famous all-night grocery and snack-bar on Vine Street in Hollywood.

RANSOM NOTE **16mm 2 min. color/sound $5 rental**

An animated note to the audience. In a way an experiment on audience participation since it asks the audience to perform certain tasks.

CHILDREN OF SYNANON **16mm 15 min. B&W/sound $15 rental**

A documentary about the life of the children of residents at Synanon (a community primarily of former drug addicts). The children all live together, have a large part in running their school and sub-community and play a version of the Synanon "game" (a type of group therapy). The film centers on the Game as played by the children, featuring a confrontation between an 11-year-old girl and her mother.

Winner at the Long Beach Autumnal Film Festival, 1969; and the National Student Film Festival, 1969. Selected for exhibition with the Genesis package of young filmmakers.

FACE **16mm 3 min. B&W/sound $5 rental**

Music: Susan Ain.

A cinematic mosaic experiment. A mosaic of a Face but instead of stationary title, the face is made up of from 15 to 27 moving images.

Shown at the 4th International Experimental Film Festival, Knokke-Le-Zeute. In the collections of the Royal Film Archive of Belgium and the Museum de Moderna de Espirito Santo, Brasil.

THE NOSE **16mm 38 min. color/sound $40 rental**

Camera: Neil Reichline; Sound: Mike Hall; Script, direction, editing: Howard Lester; Cast: Tedd King, Ben Frank; Production Assistant: Virginia Chase.

An adult dream Fairy Tale about a man who loses his nose. Loosely inspired by the Gogol story "The Nose", the film deals with the adventures of the main character as he searches for his nose in modern Los Angeles, climaxing with The Nose's recovery in a night-club for monsters.

"Hilarious . . . silly . . . The kind of film which makes life meaningful and adds zest to anytime . . ." —*Canyon Cinema News*

Other distribution: Howard Lester's films are also available from Filmmakers' Co-op, N.Y. and from Co-operative Cinéastes Independants (Canada).

LEVINE, Charles

PEACHES AND CREAM **16mm 5.5 min. color/sound $10 rental**

Assisted by Paul Morrissey. Music by Louis Niciagna.

"The collage paintings of Stanley Fisher: sin, sex, and gore blaring across the screen." —P.M.

"PEACHES AND CREAM which closes in on the paintings and gets rid of the spectators's distance, is a spectacular success. The camera supplies visual movement to these spatially static canvases. Something is happening—never mind if it's art. For five minutes or so one can tap one's foot to the music and look." —*Arts Magazine*, Nov., 1965.

Other distribution: Filmmakers' Co-op, N.Y.

SHOOTING GUNS (1966) **16mm 8 min. B&W/silent at 16 fps $10 rental**

In documentary style, an excerpt from an unfinished movie. This film shows Jonas Mekas directing a sequence from his feature, GUNS OF THE TREES.

Other distribution: Filmmakers' Co-op, N.Y.

THE SOUND OF CHARTREUSE **16mm 19 min. color/B&W/sound $20 rental**

Surrealist dream with incorporating a sequence from a 1929 Paramount Musical.

Other distribution: Filmmakers' Co-op, N.Y.

SI SEE SUNNI **16mm 6:50 min. color/sound $11 rental**

Original music composed by Richard Felciano.

A portrait of Sunni, a modern mystic with a B.A. from Vassar and an M.A. from Harvard. Her past told with the Tarot cards. She is also publisher/editor of *Filmmakers' Newsletter.*

Other distribution: Filmmakers' Co-op, N.Y.; London Co-op; Australian Co-ops.

SIVA **16mm 2:15 min. color/sound $4 rental**

A realization of the Hindu God, a cinematic tone poem.

Prize winning film.

Other distribution: Filmmakers' Co-op, N.Y.; Chicago, Canada, London, Australian Co-ops.

BESSIE SMITH 16mm 13.5 min. B&W/sound $20 rental

A cinematic tribute to the late blues singer Bessie Smith, with Bessie Smith as she appeared in the 1929 film "St. Louis Blues" and songs sung by her as well as a commentary read by Joseph Marzano.

"It's the best film I've seen this year . . . A masterpiece" —Lenny Lipton, *Berkeley Barb*, Jan. 17, 1969.

Other distribution: Filmmakers' Co-op, N.Y.; Chicago, Canada, Rome, Co-ops.

BESSIE SMITH has been shown at many film festivals including N.Y. and San Francisco International, Oberhausen, West Germany and Sorrento, Italy. Numerous prizes awarded.

APROPO OF SAN FRANCISCO 16mm 4.5 min. color/B&W/sound $10 rental

Numerous prizes awarded.

(After or for Jean Vigo) with Ben Van Meter.

Sound recording by Bob Cowan.

A study in visual rhythms and structure, using the same basic element repeated with variations.

Other distribution: Filmmakers' Co-op, N.Y.; Chicago, Canada and Rome Co-ops.

APROPO OF SAN FRANCISCO has been shown at many film festivals, San Francisco International, Sorrento, Italy, and Tampere, Finland.

HORSEOPERA 16mm 24:15 min. B&W/sound $35 rental

Prize at Kenyon College Film Festival, 1971.

Sound recording and mixing by Bob Cowan, including the work of: Edwin S. Porter, Wm. S. Hart, John Ford and many others.

"HORSEOPERA is an original and interesting film and provides the current show, which closes on Wednesday, with its focal point." —Vincent Canby, reviewing "Film on Film", show at Whitney Museum of American Art, *N.Y. Times*, April 2, 1971

"Cerebrally engrossing—near perfect." —Aaron Hauptman, *Queens College News*

"I have used individual shots as loops to achieve a visually harmonic form, in which a variation of particular actions is made to produce a rhythmic structure. . . . The whole panorama of the winning of the West is at hand from horse and wagon to great railroad locomotives that charge across the plains and mountains relentlessly, always watched by the Indians.

"Stereotyped characters and actions are transformed and become larger than life, building blocks for a plastic mosaic. Epic conflict is in motion between good and evil . . . the bad guys kill, rape and plunder both the land and the people, nothing is beneath them and they will not let anyone stand in their way. Their greed is unquenchable." —C.I.L.

Other distribution: N.Y., and Montreal, Canada Co-ops.

LEVINE, Saul

CATS CRADLE HARP WIND LOCK HEART 16mm 6 min. color/silent $5 rental

Cats cradle harp wind lock harp
As silk of speech and moire between the lines
Tuning the harp up to pitch
String broke if I told a lie

Call of the sun rose Chords of the king
Retaining the lyrics of memory
A sound heard from the stone like a harp string breaking
Dangling lock. Did I forget here
Love woke
Early as the knot in the grain

SARAFREE 8mm 3 min. silent Free Rental

SARAFREE SARAFREE film dancing in the street in the sky free film Dance Sing with the grass.

"As long as men make war let us lie down and sing with the grass."

SAUL'S SCARF 8mm 21 min. color/silent $25 rental

Free for benefits and free showings.

we turning in side
take it without them
it closes

Castles color

You must pass through it
before it closes

open unstolen
stop
it closes

castles color

the before turning
prism
face the kiss
half a beat time delay

in image
behind the cloth
the rainbow bridge

the rainbow bridge

—Erik Kiviat

TEAR/OR **16mm 3.5 min. color/silent $5 rental**

Seeing at a distance
through the burning
silk
may
the violence
grow between their eyes
in heaven
—Erik Kiviat

WEND-O **8mm 3 min. silent $6 rental**

A winding dance wandering to the west.

LEVY, Lenny

TELEOLOGY **Reg. 8mm 4 min. color/silent $3 rental**

An ice cube melts—earth, fire, water, air.

FRIENDS (1968) **16mm 8 min. B&W/sound $8 rental**

Portraits of four close friends, from when I was a student, 1968.

FORCE FIELD: SAND (1971) **16mm 12 min. color/silent at 18fps $15 rental**

Concentration on the forces in a vibrating field of beach sand. With patience it bursts into splendor. A study in centering energy.

SILENT SPEED ONLY!

MYOPIA (1971) **16mm 4.5 min. color/silent at 18 fps $6 rental**

Sometimes when you get headaches you see dots in front of your eyes. If you really look at them though they're so beautiful, and they swim around just like liquid. Hand painted polka-dots over image.

PROJECT ONLY AT SILENT SPEED!

PLAIN FREDA (1971) **16mm 3 min. color/silent at 24fps $6 rental**

A real simple portrait of a lady I love. Freda Virshup's presence on the screen in all her energy.

PROJECT AT SOUND SPEED ONLY!

WHITE BLISS ROAD (1971) **16mm 7 min. B&W/silent at 18fps $12 rental**

When you just look at something very carefully for awhile (and with your mind awake), the barriers between inside and outside disappear. That's ecstasy, and it's really just a matter of seeing things for what they are.

The moving surface of a road looked at by a movie camera. A subtle and beautiful eyebath of light and particles.

SILENT SPEED ONLY!

STRATUM LUCIDUM (1972) **16mm 18 min. color/silent at 24fps $28 rental**

The "stratum lucidum" is the second layer of cells in the skin. (STRATUM—"to spread out", LUCIDUM—from "light" and "Lucifer"). This is a movie about movies and specifically about the mysterious forces (indeed living demons) that inhabit its worlds giving it the power to cast spells and heal.

A journey into the heart of a piece of film as it decays. Images of editing rephotographed in different ways to reveal diamonds, fires, conflicts, breath and life.

SOUND SPEED ONLY!

LEVY, Maurice

AN AFTERNOON WITH ABBIE HOFFMAN **16mm 6.5 min. color/sound $10 rental**

Abbie and Len Weinglas on tour. Reporter's question: "Are you afraid of getting killed?" Abbie's answer: "Shit no! I'm immortal. I use bullet-proof deodorant." That's the way this film is.

COW COUNTRY CULTURE, OIL STAINED OPERA **16mm 3.5 min. B&W/sound $5 rental**

Making a joke of the San Antonio, Texas Civic Opera in the style of "opera-once-over-lightly" (if anyone remembers that old NBC Blue Network radio show). It is a funky film just like its subject, Madame Butterfly.

THE DALLAS SYMPHONY TURNS ON **16mm 6.5 min. color/sound $10 rental**

This film is happy, full of good vibes and turned on people. It is an Easter concert in the park by the Dallas Symphony. Five thousand park people respond with natural highs. It is a good film with which to shift an audience into a pleasant mood after a heavy political or psychodrama.

TEXAS POP FESTIVAL **16mm 17 min. color/sound $24 rental**

A film of the Texas International Pop Festival dedicated to passing on good vibes that were there that magic summer of festivals from Woodstock to Lewisville, and to the people who made them possible by being as you will see them in this film; waking to sunrise on Lake Dallas Campgrounds, Hog Farm serving breakfast, soapy baths and skinny dipping in the lake, the groovy Lewisville Police Chief—a "Peace" officer, B. B. King, Delaney, Bonnie & Friends, Herbie Mann, Incredible String Band, Led Zeppelin, and the Angels of Love & Peace, Angus Wynne & Showco.

LEVY, Maurice and Marianne DOLAN

DAMAGES **16mm 9 min. color/sound $10 rental**

Cast: Robert Altman and Susannah York.

Director Robert Altman exchanges roles with his star Susannah York in a re-enactment of Altman's film IMAGES.

Bowen Island Film Festival, First Award, 1974.

ZINC OINTMENT **16mm 9.5 min. color/sound $10 rental**

Warren Beatty and Julie Christie have last laugh on Director Robert Altman on set of MC CABE AND MRS. MILLER.

LEWIS, Laurie

THE MATCHSELLER **16mm 12.5 min. color/sound $15 rental**

THE MATCHSELLER is a colour fairytale made in England.

Shown at film festivals in Europe and U.S.A.; Honourable Mention at Berkeley F.F.; Special Commendation at Ann Arbour F.F. Tour; included in GENESIS 1, Filmways package.

Set against a 1950's carnival rock 'n' roll background, a young bride uses a sorcerer's charm to procure a husband.

L'HEUREUX, Albert-André

LA POSSESSION DU CONDAMNÉ **16mm 13 min. B&W/sound $15 rental**

Credits: Producer: Robert Malingreau; Camera: Michel Baudour.

A Jean Genet.

Suite d'images inspirées du poème de Jean Genet "Le condamné à mort."

Prizes: Museum of Modern Art, Espirito Santo, Vittoria, Brazil, 1968. "Louve d'Argent." La louvière, 1968.

LINDER, Carl

THE DEVIL IS DEAD (1964) **16mm 18 min. color/sound $30 rental**

"THE DEVIL IS DEAD is almost an anthology of all classic surrealistic imagery, seen through new eyes and with new feeling. Linder is an artist with far-out and scary sensibilities. He has mastered the techniques of dream cinema." —Jonas Mekas, *Village Voice*, May 21, 1964

SKIN (1964) **16mm 12 min. color/sound $20 rental**

"A lovely evocation of opulent sensuality, Carl Linder's SKIN is the most tactile of movies, with its voluptuous color explorations of the sensuosity of surfaces, of the human skin, of the petals of flowers, of the carapaces of mollusks and the membranes of moths and insects. The tangency of feeling Linder builds through the microscopic gradation of surface planes comes as close as any movie can to communicating physical sensation." —Richard Whitehall, *L.A. Free Press*, July 4, 1969

WOMANCOCK (1965) **16mm 15 min. B&W/sound $20 rental**

"Carl Linder's WOMANCOCK has a rippling surreality to it, using montage-collage cinema, superimposing images within the frame and juxtaposing pieces of film and snips of music and talk to make statements about women. Which is? His women

are pretty disgusting (albeit, erotic) creatures. But, more importantly, Linder has manipulated his pictures and our minds with so much unobtrusive artistry that we don't know until later how thoroughly he had done his job." Michael Ross, *L.A. Free Press,* March 20, 1970

DETONATION (1966) **16mm 10 min. color/sound $20 rental**

"One extraordinary audio-visual event is the face of a girl apparently enjoying orgasm while on the soundtrack we hear a horse-race announcer. Later, a microscopic close-up of a lizard's skin is contrasted with a girl's hand in a net glove. Rich in color and evocative in imagery, DETONATION is a perfect example of an entirely new language in cinema—a language which is effective because Linder, like McLuhan, recognizes just how visually oriented we really are. This is an impressive movie, as much for what it reveals about ourselves, as about Linder." —Gene Youngblood, *L.A. Free Press*, May 24, 1968, (author of *Expanded Cinema*, Dutton)

OVERFLOW (1966) **16mm 10 min. color/sound $20 rental**

"One of Linder's best films." —P. Adams Sitney, Curator, New American Cinema Library

"The success of this complex film is due to its level of unconscious awareness of sex, adolescence, war, nature, and mythology tempered with a mock-heroic attitude that is both comic and beautiful. OVERFLOW is perhaps Linder's best film." —Gregg Barrios, *Film Quarterly*, Fall 1968

CLOSED MONDAYS (1967) **16mm 17 min. color/sound $20 rental**

"CLOSED MONDAYS is an interesting visit to the world of a 15-year-old teenie-bopper whom Linder encounters apparently accidentally and decided to film. She talks about herself, about film, about her friends and how she lives. I think it would be valid to call this film a psychedelic MASCULINE-FEMININE in that it does convey a very real picture of one type of young life in America today. A touching moment comes at the film's end when she explains to Linder her concept of Donovan's 'Legend of the Girl Child Linda.'" —Gene Youngblood, *L.A. Free Press,* May 24, 1968, (author of *Expanded Cinema,* Dutton)

GORGEOUS (1968) **16mm 14 min. color/sound $25 rental**

"If THE DEVIL IS DEAD is a requiem for man becoming mutant, being swallowed alive by his own rejection of feelings and his own potentials for violence, GORGEOUS is quite the opposite. It is a celebration of the freedoms from sexual and spiritual hang-ups that modern man is trying to win for himself—a flowingly loose outgoing film which continually, as SKIN did (as most of Linder's films have done), relates men to nature . . . it's a work that seems buoyed on hope." —Richard Whitehall, *L.A. Free Press,* Dec. 26, 1969.

VAMPIRA: THE PASSION OF (1969) **16mm 22 min. color/sound $30 rental**

Second Prize winner, First International Film Festival, San Francisco, 1970. "The film is far more lush than most of Carl Linder's films, photographed in heavy, muted colors that are extremely rich, and with a variety of beautifully lighted and composed setups . . . I can think of no other film that so graphically transforms masturbation into a ritual and auto-eroticism into a religion." —Lloyd Steele, *L.A. Free Press*, May 21, 1971

". . . a classic study of a sensuous woman enjoying her body." —John Bowers, *Playboy*, July, 1971

LINKEVITCH, Barbara

GOODMAN **16mm 12 min. B&W/sound $12 rental**

Prize Winner: San Francisco Art Institute Film Festival, Mills College Festival, California College of Arts & Crafts Festival.

This film is about two women with separate capacities for laughter. I utilize mime only to the extent that we all do.

THOUGHT DREAMS **16mm 3 min. B&W/sound $5 rental**

Prize Winner: SFAI Film Festival, Mills College Festival, CCAC Festival.

This is a game of hide and seek.

LIPTON, Lenny

Lenny Lipton was born May 18, 1940, in Brooklyn, New York. He wrote the lyrics of the song PUFF, THE MAGIC DRAGON when he was nineteen years old. He is the author of *INDEPENDENT FILMMAKING* and *THE SUPER 8 BOOK.* He lives in California with his wife and daughter.

HAPPY BIRTHDAY LENNY (1965) **16mm 8 min. color/sound $10 rental**

Mother explains the nature of her love. (File under neurosis.)

Shown at the Flaherty Seminar and the New York Film Festival.

WE SHALL MARCH AGAIN (1965) **16mm 8 min. B&W/sound $10 rental**

The 1965 Vietnam Day Peace March, remembered for the Hell's Angels' attack. Vividly depicted. Provides a valuable historical perspective on the period, filmed by a partisan.

Shown at the San Francisco Film Festival, NET, Italian TV and Cinematheque Francaise. Part of the Pacific Film Archive collection.

INELUCTABLE MODALITY OF THE VISIBLE (1966) 16mm 9 min. color/B&W/silent at 24fps $10 rental

Extreme close-ups moving across a woman's body. Based on a harmonic theory of film montage, in which shots are likened to melody. Part of the American Federation of Arts series.

THE DUNES OF TRURO (1966) 16mm 7 min. color/sound $10 rental

Cape Cod and the ghosts of city traffic. Positively ecodellic.

MEMORIES OF AN UNBORN BABY (1966) 16mm 4 min. color/sound $5 rental

Warm multiple imagery.

POWERMAN (1966) 16mm 5 min. color/sound $5 rental

An homage to the superhero. Lipton's only animated film. The song POWERMAN is performed by Rogue Streib's East Bay Symphony, with the filmmaker singing lead.

BELOW THE FRUITED PLAIN (1966) 16mm 9 min. B&W/sound $10 rental

". . . set in Mexico in the sandal shop of Ubaldo, a peasant craftsman. The camera enters the shop and moves in on Ubaldo as he makes a pair of sandals for some tourists. Meanwhile, the soundtrack gives a dialogue between an uptight American couple. The man in particular (George Kuchar's voice) is truly an American horror as he puts down Mexico, Ubaldo, and his own wife whom he obviously hates.

"But Lipton gives us much more than a bitterly amusing view of a sick marriage. In a remarkably brief period of time he also shows us a view of Mexico as seen by American tourists, and he shows us a view of American tourists as seen by Mexicans and as seen by him, and he makes a statement about the nature of work, industrial society, and alienation . . ." —Richard Milner, *Berkeley Barb*, Dec. 22, 1967

CORNUCOPIA (1968) 16mm 8 min. color/sound $10 rental

TV's image raised to a fever pitch to help reveal the chaotic nature of the medium. A driven flux of electronic icons, building in intensity.

"Best insult to American Civilization." —Bellevue Film Festival, 1968

SHOW AND TELL (1968) 16mm 24 min. color/sound $25 rental

"A rich neat film with funny stuff in it . . . . full of humor that was neither self-conscious nor laughing at others, but full of pathos and feeling for humanity. Really funny things leave something deadly serious and beautiful that echo like after-images in your mind." —Bob Nelson

Bellevue Film Festival, Yale Film Festival, San Francisco Film Festival, St. Lawrence University Independent Filmmakers Competition, Cinematheque Francaise.

LP (1969) 16mm 33 min. color/silent at 18 fps $35 rental

A collection of twelve short silent films, dealing with daily life and the mundane. Anticosmic cinema.

DOGGIE DINER AND THE RETURN OF DOGGIE DINER (1969) 16mm 7 min. color/sound $10 rental

The prospective rentor needs no better recommendation than this: Peter Kubelka purchased a print for the Austrian Film Archive. Rent it while it's hot.

LET A THOUSAND PARKS BLOOM (1969) 16mm 27 min. color/sound $30 rental

A film about the building of People's Park, and its ultimate destruction, marking the end of an era.

PEOPLE (1969) 16mm 3 min. color/sound $5 rental

The Red Mountain Tribe hangs out in my backyard.

"Lipton's lovely home movie PEOPLE, in its affection for valuable inconsequential gestures, indicates in the course of its three minutes why there has to be a continuing alternative to the commercial cinema." —Roger Greenspun, *The New York Times*, Feb. 23, 1971

THE LAST MARCH (1970) 16mm 11 min. color/silent at 24fps $10 rental

On Memorial Day 1969, 50,000 people defied law and order to pay homage to People's Park. Made up of footage originally shot for the BBC.

MY LIFE, MY TIMES (1955-70) 16mm 11 min. color/sound $10 rental

"MY LIFE, MY TIMES is an 11-minute slide show from a young lifetime of snapshots made by Lenny Lipton, featuring family, girlfriends, and various big-city scenic eyesores—all accompanied by music like 'Listen to the Mockingbird', 'There's a Tavern in the Town', and a Stephen Foster medley. The film must have taken equal parts of affection and chutzpah, and it is perhaps too private really to deserve (or require) a public." —Roger Greenspun, *The New York Times*, Nov. 12, 1971

FAR OUT, STAR ROUTE (1971) 16mm 64 min. color/sound $65 rental

"I have seen many 'life-style' movies, and there are many I'll never see, but from those that I've seen, Lipton's strikes me as one of the most memorable. Something very real comes through, a way of life as expressed through a series of situations, scenes, and incidents . . . FAR OUT, STAR ROUTE is a very personal anthropological/ethnographic notebook that will remain a valuable document, and it will make some people feel good when they see it." —Jonas Mekas, *The Village Voice*, October 5, 1972

"The essential appeal of the film is its warmth, for it is a personal glimpse of some very likeable young people. There are many extremely memorable scenes . . ." —*After Dark*, Nov. 1971

"A home movie focuses on people, doing the simplest and most ordinary things, without undue stress on technique. FAR OUT, STAR ROUTE uses this as its aesthetic, consciously and wisely to create a new form of film experience." —David Bienstock

DOGS OF THE FOREST (1972) **16mm 5 min. color/silent at 24fps $5 rental**

An apocalyptic vision of dogs in the dark forest and humans on the bright beach.

LIFE ON EARTH (1972) **16mm 58 min. color/silent at 24fps $60 rental**

A year in the life of my family and friends centering on the birth and growth of my daughter Chloe.

CHILDREN OF THE GOLDEN WEST (1975) **S8mm 59 min. color/sound at 18fps $60 rental**

"Space limitations prohibit me from even summarizing the melange of fascinating hippies that animate Lipton's world, but we are generally treated to a provocative documentary kaleidoscope of Berkeley wit, defiance, insight, mania, obsession, and delusion . . . a definite intimacy and spontaneity are maintained by the close, direct-eye-contact approach. The 'characters' stare unstintingly into the lens as they speak, and the effect is very much like standing toe-to-toe with someone during a conversation. This technique greatly increases emotional identification by the audience with the screen personalities, and invests the film with a sense of familiar honesty that is pleasantly and nakedly uncontrived.

"With CHILDREN, as with his previous film FAR OUT, STAR ROUTE, Lipton has set himself the task of documenting the New Culture, not by analyzing it or discussing its process of emergence, but simply by showing that it exists. The films have an after-the revolution realism to them—injustice and rebellion are not invoked, and the characters are obvously already at home with their countercultural identities. This is a crucial kind of documentation to undertake, but limitations inhere either in the genre itself, or, more likely, in Lipton's approach to the genre (although he has helped to create the form, and these criticisms should be considered friendly). —Michael Shedlin, *Film Quarterly*, Winter 1974-75

HILLTOP NURSERY (1975) **S8mm 24 min. color/sound at 18fps $25 rental**

A dedicated team strives to maximize human potential. The film shows modern techniques for treating handicapped kids, concentrating on the British developed Bobaths' technique applied to cerebral palsy.

REVELATION OF THE FOUNDATION (1975) **S8mm 68 min. color/sound at 18fps $70 rental**

The Foundation of Revelation is a group of Shavites following the teachings of Cirengiva Roy, a man they call Father. Father, an amazingly dynamic person, is considered to be God by his followers, and his nine wives. There are thousands of followers across the United States, and in other parts of the world. This film takes a look at the central house, or headquarters of the Foundation. An intimate view of Father and those who live with him.

An AFI grant was awarded to the filmmaker for this project.

NADINE'S SONG (1975) **S8mm 12 min. color/sound at 18fps $10 rental**

A trip to Oregon and the Brownings of Pleasant Hill, and Joe Valentine of the Mohawk River. A journey to the heartland, as Joe would call it.

ADIRONDAK HOLIDAY (1975) **S8mm 17 min. color/sound at 24fps $20 rental**

A group of middle class professionals who have been friends since college days rent an unused and once very posh rich boys' summer camp. The central action of the film is the filmmaker's attempt to make a movie with the friends' children.

THE STORY OF A MAN (GOING DOWN IN FLAMES) (1975) **S8mm 11 min. color/sound at 24fps $10 rental**

The true story of Kenneth Anthony Zadel, in his Canadian hideout. Zadel is shown in his daily routine on his farm deep in the rain forest. Finally apprehended for cracking a safe outside of Victoria, B.C., Zadel was extradited to the United States after his Canadian arrest, where he faced charges on three counts each of armed robbery and attempted murder. He is presently serving a twenty year sentence in New Jersey.

FATHER'S DAY (1975) **S8mm 9 min. color/sound at 18fps $10 rental**

James Broughton receives a father's day gift at a Canyon Cinema Party.

LIPZIN, Janis Crystal

BUFFALOFILM (1974) **S8mm & 16mm 11 min. color/silent at 18fps $12 rental**

Sequential elements shot in Buffalo, New York and in Manitoba, Canada, on the buffalo reserve at Riding Mountain National Park.

"This work relates intelligently to the films of Bruce Baillie and Joyce Wieland but is in no sense 'derivative.'" —William Judson, University of Pittsburgh film historian

Screened at First Juried Exhibition of Pennsylvania Women Artists, 1974 and May Day Celebration, Carnegie Institute Museum of Art, Pittsburgh, 1974.

FLAPPING THINGS (1974) **S8mm & 16mm 10 min. color/silent at 18fps $12 rental**

A metaphor of a yoga experience which speaks delicately to the human senses. This film has been used effectively in meditation groups.

"This film has no story line, no beginning, no ending . . ." —William Lawton, Director, Shasta College Film Festival, Redding, Calif., 1975.

Screened at First Juried Exhibition of Pennsylvania Women Artists, 1974; May Day Celebration, Carnegie Institute Museum Museum of Art, Pittsburgh, 1974; Synapse Super-8 Film Festival, Syracuse, N.Y., 1975.

BASKETBALL PLAYERS IN THE PROCESS OF BECOMING BIRDS (1974-75) S8mm 4.5 min. color/B&W/sound (mag. stripe) at 24fps $8 rental

Credits: Music: "Higher and Higher" performed by Bette Midler. The players: Liz Baldewicz, Bill Baldewicz, Michael Changnon, and Ginger.

A lyrical poem to four friends who exist in the same amusing relationship to basketball players as pigeons do to birds.

"What if i was a basketball
looping towards the hoop
higher than I have to be
missing, banging off the rim
against the board, plunging back
bouncing on the concrete, held and
thrown again, till at last or too soon
rolled off fingers into a dark closet
where I merely remain round for days
merely contain air and in a tiny way
get smaller through leakage, and in a
tinier way get big and small through temperature
asked someone.
PART 2
again and again his hot hand reached out
he caressed her rounded shapes, heating them
moaned with success and passion, jumped around
her, reached down to her opening."

—Patrick Smith, University of San Francisco, 1974

L.A CARWASH (1975) **16mm 8.5 min. color/sound $12 rental**

Sound track assistance: Don Lloyd

A film evolving out of my experiments with dual screen projection and concerned with transformations suggested by the sensual qualities of light and sound at the Village Carwash in Los Angeles. The sound and picture exist as complete and separate entities coinciding only for four seconds.

"A new force in West Coast independent filmmaking . . . a discovery in filmed vision." —Michael Reynolds, *Berkeley Barb*, 1975

LLOYD, Don

WEST (1966-67) **16mm 5 min. color/sound $6 rental**

A chain-link stitch style of editing, using A-B-C rolls to weave in three themes which progress with each appearance; a rhythmic trialectic; and, in a sense, a personal statement of what it was like moving from Idaho to California.

BINARY NO (1967) **16mm 9 min. B&W/sound $9 rental**

A similar style of three-theme checkerboarding as in WEST, but the themes are somewhat grotesque characterizations rather than visualizations. I originally intended for this film to be humorous and satirical, and it turned out a bit grim instead. After adjusting to this result I showed it around and most people responded by saying that it seemed a little on the grim side to them. Good relief in all-comedy program.

IDAHO OUT (1966-71) **16mm 20 min. color/sound $21 rental**

The time-honoured problem of combining film and verbal poetry. The sound track is an unedited reading by Ed Dorn of selected poems of his (most from IDAHO OUT). The screen is black between poems for side comments, paper shuffling, throats being cleared, then opens on various locales around Pocatello to give a sense of the geography and environment in which the poetry was written.

SONG: THE ASTRONAUTS (1968) **16mm 2 min. color/sound $3 rental**

One poem from the end of the above reading session which demanded separate treatment. The visuals are still non-interpretive for the most part, but here parallel the poem by suggesting a videofied barrier between viewer and moon.

SONG FOR BRAKHAGE (1965, 71) **S8mm 7 min. color/silent $6 rental**

Brakhage's first seven SONGS and DOG STAR MAN were the first personal films I had ever seen other than home movies. My first impulse was to run out and do the same thing which (at the time) I thought I did. Six years later I realized it wasn't really just an imitation and re-edited accordingly, but it's still a song for B. because that excitement got me started.

OUD (1969) **16mm 10.5 min. color/sound $12 rental**

The last film (after WEST and ASTRONAUTS and a number of aborts) attempted on my home-made optical printers. This film is a loose portraiture of a close friend and excellent musician (untrained). We shot everything in one day, recorded everything in one six-hour session, and I printed and edited for a year.

GOSPEL PLOW (1970) **16mm 3 min. B&W/sound $3 rental**

A dance film using footage from the San Francisco State Student Strike (courtesy S.F. Newsreel). Conception and execution was amazingly rapid (one month) considering my usual turtle approach.

LIGHTHOUSE, Part I and Part III (1970-72) **16mm 7 min. color/silent $6 rental**

Parts one and three are now substantially as they will be when the five-part film is completed; a real turtle. I am composing this film as a soundtrack, using the visuals to build a subjective sense of, not "music" exactly, but a musiclike ambience which is in and of itself, and not derivative, in a literal manner, of the image; working from Stravinsky's notion of music as non-referential, this film is to be a composition of non-referential images, though the images remain recognizable, non-abstract "pictures".

DAY OF THE WEED (1971-74) **16mm 21 min. color/sound $24 rental**

A story film. A man comes to an island and proceeds to clear a spot of land, perhaps to plant a garden, maybe to build a house. He naps and finds the spot re-grown upon waking, and acts out his frustration.

Nuances, camera angles, the nature of the sound, all elements of "point of view" are held deliberately ambiguous throughout. It is a compact film, having gone through many planning stages (all more elaborate) in an effort to pin down implications by drawing them out literally. For over a year it was nearly feature length, then I got ruthless about trimming fat and came to a final structure remarkably close to the original inspiration.

DIAL-AN-OM (1974-75) **16mm 19 min. color/sound $21 rental**

Science fiction and satire. The kind of film I've always wanted to do in response to things like *Forbidden Planet* and *The Fiend Without A Face*.

A young sound collector learns how to transport himself over the telephone and in the act of calling a friend to surprise her by arriving via phone, half of him gets recorded on tape by a neophyte CIA agent practicing wiretapping and the tape gets stolen by a people collector.

Mixed film stocks and mixed lighting, optically printed on Gevachrome, released on Gevachrome print stock, all make the visual contrast rather like a woodcut.

For Additional Soundtrack Work, see: NOVA by Chuck Hood; L.A. CARWASH by Janis Lipzin; HOLE by Paul Marioni; A GRAHAM CRACKER by John Thomas.

LOHMAN, Karl

IMAGES FROM NATURE (© 1959) **16mm 7 min. color/sound $10 rental**

Credits: Sounds from a scientific study by Thomas E. Moore and Richard D. Alexander.

Scenes of nature's beauty in the fall, winter, spring and summer are interspersed with moving visual abstractions to convey a theme of seasonal change. Sounds recorded from nature, presented both realistically and abstractly, reinforce the visual image.

This is the type of film that you look at as though you were viewing a painting. There is no story-line in the conventional sense. You sit back and enjoy it, or hate it. Both reactions are typical.

There are a number of "experiments" in this film. There is the concept of seasons: fall as a colorful time of falling swirling colors; winter as a bleak time; and spring as a time of growth. There are experiments in positive-negative images—white clouds on a blue sky, followed by a free form blue on white. There are some experiments with shape analogies, and metaphors such as "the last rose of summer".

Unusual cinematic effects were created through the use of colored lights, patterned glass, dye papers, dry ice, paint, ink and flowers.

Sale price: $84.

American Film Festival, Ann Arbor Film Festival, International Suncoast F.F., Midwest F.F., San Francisco International Festival and others.

HOPPY BIRTHDAY (1971) **16mm 3.5 min. B&W/sound $5 rental**

HOPPY BIRTHDAY, filmed with a "hoppy" time lapse camera technique, follows the activities at a party for a three-year old girl. Guests arrive, presents are unwrapped, refreshments are eaten, and party games are played. After the guests depart, the girl and her exhausted mother collapse on a sofa. The action is edited to a lively trumpet samba.

Sale price: $35.

Independent Film Competition, Sinking Creek Film Celebration.

NORTHWEST MEDLEY (© 1972) **16mm 8 min. color/sound $10 rental**

An artistic interpretation of the American Northwest, from South Dakota westward to the Pacific Ocean. Striking scenes of the waters, woods, geysers, and mountains of the Northwest are coordinated with musical accompaniment to convey the moods of this region.

Sale price: $96.

PUR$UIT OF HAPPINE$$ THE MATERIALI$TIC WAY **16mm 4 min. color/sound $5 rental**

A weird "haunted house" sound introduces images of green $ signs floating in space. A hand grabs the dollars. Suddenly a kaleidoscopic array of colors, words and flashing symbols depicts the affluent society of the '60s to the jangle of honky-tonk piano. Sudden ending contrasts affluence and starvation as the weird sound returns to symbols of hunger and starvation around the world.

Other distribution: Filmmakers' Co-op, N.Y.

LOURIE, David

PROJECT ONE **16mm 14 min. color/sound $14 rental**

Other distribution: Creative Film Society, Los Angeles; London Filmmakers' Co-op; Filmmakers Distribution Centre, Canada; Genesis Films, Ltd., Los Angeles; Cinema XII, Ann Arbor.

Was originally both shot and optically printed in 8mm (home made 8mm printer). Made in Spring, 1968.

Festival Awards: St. Mary's College Festival, First Prize; Foothill College Festival, First Prize; Ann Arbor Festival, Cash Award; Northern Illinois Festival, Cash Award; Vermont Festival, Cash Award; Monterey Festival, Cash Award. Special showing by request of Festival Committee—Edinburgh International Film Festival; New York International Film Festival.

LYON, Michael and Fred LYON

STAR SPANGLED **16mm 5 min. color/sound $10 rental**

Originally inspired by Jimi Hendrix's performance by the same name. Bi-Centennial montage of "Old Glory" in the New Age of Design. Delightfully suited for any audience of all ages.

MAJDRAKOFF, Ivan

DARK CONTINENT **16mm 8 min. B&W/Neg./sound $10 rental**

Credits: Film: Ivan Majdrakoff. Sound: Al Wong.

Shown: Ann Arbor, Los Altos.

In the Bay Area there was a major exhibit of African Sculpture. In a continuous run of 1 to 3 second images—several hundred masks are shown—all in negative film—with a mix of African music.

MARIN, Lorne

RHAPSODY ON A THEME FROM A HOUSE MOVIE **16mm 7 min. B&W/sound $10 rental**

Images move through a fixed frame, movement being created by the lines of the images. The film maintains a constant visual pattern with the establishing line being drawn along MacPherson Avenue in Toronto. Everything that occurs in the film is contained in that basic line. The film reflects the pace, the people, and the physical appearance of my street, and shows the power of the film to create movement. —L.M.

". . . time disappears as people . . . come and go. Only the houses are intransient. One of the best films at the 1973 Canadian Student Film Festival." —Kirwan Cox, *Cinema Canada*

"An eerie succession of shots along neighborhood streets . . . one of the most interesting new sights." —Edgar Daniels, *Filmmakers' Newsletter*

Awards: Canadian Student Film Festival, 1973; Kenyon Film Festival.

MARIONI, Paul

HOLE **16mm 20 min. B&W/sound $20 rental**

It has everything to do with holes.

Starring Robert Nelson.

SELF PORTRAIT WITH CLARELLEN **16mm 3 min. B&W/sound $3 rental**

Deals with illusion and reality of both film and the filmmaker.

MARKS, Mendel

LITTLE MS. MUFFET! **16mm 3 min. color/sound $7.50 rental**

Written, directed, drawn, painted, filmed by Mendel Marks. Voices by Mark Seidenberg, Bonita Ravan, and Clifford Choly.

LITTLE MS. MUFFET! is a sexual version in animation, of the tale of Little Miss Muffet. In this modern up-dated version, Little Ms. Muffet encounters a fast-moving smooth-talking tuffet and a degenerate spider. Guaranteed fun for the whole family!

LITTLE MS. MUFFET! was a recent entry in the First Annual Erotic Film Festival. Sponsored by the National Sex Forum. The film was shown at the San Francisco Museum of Erotic Art (11/74) and at the San Francisco Museum of Art (12/74). Mike Getz Cinema 12 Midnight Movie Tour.

MC CALL, Anthony

LINE DESCRIBING A CONE **16mm 30 min. B&W/silent $40 rental**

Line describing a cone is what I term a solid light film. It is dealing with the projected light-beam itself, rather than treating the light-beam as a mere carrier of coded information, which is decoded when it strikes a flat surface (the screen).

It is the first in what is now, a series.

It is projected in the normal way, on a 16mm film projector.

Though inevitably there will be a wall that limits the length of the beam, a screen is not necessary.

The viewer watches the film, by standing with his, or her, back towards what would normally be the screen, and looking along the beam, towards the projector itself. The film begins as a coherent line of light, like a laser beam, and develops through the 30 minute duration, into a complete, hollow cone of light.

Line describing a cone deals with one of the irreducible, necessary conditions of film: projected light. It deals with this phenomenon directly, independent of any other consideration.

It is the first film to exist solely in real, three-dimensional, space.

This film exists only in the present: the moment of projection. It refers to nothing beyond this real time. (In contrast, most films allude to a past time).

It contains no illusion. It is a primary experience, not secondary: i.e., the space is real, not referential; the time is real, not referential.

The form of attention required on the part of the viewer, is unprecedented. No longer is one viewing position as good as any other. For this film, every viewing position presents a different aspect. The viewer therefore, has a participatory role in apprehending the event: he or she can, indeed needs to, move around, relative to the emerging light-form. This is radically different from the traditional film situation, which has as its props, row upon row of seats, a giant screen and a hidden projection booth: here, the viewer sits passively in one position, whilst the images of the film are "brought" to the viewer; this viewer can only participate vicariously.

Statement by Anthony McCall from catalogue of 5th International Film Competition Knokke-Heist, Belgium, December 1974.

IMPORTANT CONDITIONS FOR PROJECTION

1. That the projector be inside the viewing space, not hidden in a projection booth. As the focal point, and the source of the light, it is an integral part of the film.

2. That the viewing space be entirely empty of chairs or other furniture.

3. That the space be absolutely pitch dark. Owing to the delicate nature of light, even a slight spillage of ambient light can seriously affect the film's visibility. If "exit" lights cannot be put off, they should at least have their intensity reduced.

4. There is no screen. The beam merely "stops" at the wall.

5. Optimum scale: a beam length of between 20 metres and 36 metres (35 feet and 120 feet), and a frame height (at the wall) of between 1.8m and 3.6m (6 feet and 12 feet).

6. The base of the frame should rest a fraction above the line of intersection between floor and wall. The projector should stand at a height of about 1 metre (3 feet).

Outdoors, the projector should rest on or near the ground, with the base of beam running parallel to the ground.

7. The light of the beam is visible through contact with particles in the air, be they from dust, humidity or cigarette smoke.

Smoking should not be prohibited.

"One example of this association of sculptural concerns with film, and clearly one of the most interesting and impressive films of the festival, Anthony McCall's LINE DESCRIBING A CONE, a film which demanded to be looked at, not on the screen, but in the space of the auditorium. What was at issue was the establishment of a cone of light between the projector and the screen, out of what was initially one pencil-like beam of light. This kind of filmmaking has obvious allegiances to the various sculptural light structures of the '60's. I consider it the most brilliant case of an observation on the essentially sculptural quality of every cinematic situation. —P. Adams Sitney, *Artforum*, New York City, May, 1975.

MC DOWELL, Curt

AINSLIE TRAILER **16mm 3 min. color/sound $5 rental**

A Musical Ad sung with gusto and sincerity by Miss Ainslie Pryor. A MUST for A.P. fans.

Sale price: $100

KATHLEEN TRAILER **16mm 3 min. color/sound $5 rental**

A Musical Ad starring Mrs. Kathleen Hohalek. "Mrs. Hohalek is obviously tone-deaf." —Anonymous

Sale price: $100

NAUGHTY WORDS **16mm 3 min. B&W/sound $5 rental**

". . . WORDS was a Curt McDowell work covering the gamut of cinematic profanity."

Sale price: $45.

STINKYBUTT **16mm 4 min. B&W/sound $5 rental**

The film that caused Sheri Milbradt to lose 40 pounds.

". . . a psychological comedy—a bizarre satire on works like Polanski's REPULSION." —*The Michigan Daily*

Sale price: $60.

TRUTH FOR RUTH **16mm 4 min. B&W/sound $5 rental**

Muffled, inaudible sound and no image to speak of, make this one a real crowd pleaser.

Sale price: $60.

BEAVER FEVER **16mm 25 min. B&W/sound $30 rental**

Starring George Kuchar as "Hunk," Mrs. Ruby B. Davis as "Aunt Ruth," and introducing Melinda McDowell as the much-abused, sex bomb "Goldenrod."

". . . FEVER at least attempted to tell a story . . ." —*The Michigan Daily*

Sale price: $295.

BOGGY DEPOT **16mm 17 min. B&W/sound $17 rental**

(A Musical for the Whole Family) by McDowell and Ellinger.

A rural operette starring Ainslie Pryor and George Kuchar, told through song and rhyme.

"I was glad to see Curt McDowell's BOGGY DEPOT win an award, since it was the funniest film in the festival, an off-key musical parody of West Side Story . . ." —*The Michigan Daily*

". . . In BOGGY DEPOT, Curt McDowell and Mark Ellinger, aided by lampooned ballads and broad, properly hammy acting, mercilessly rib the romantic musical genre." —*The New York Times*

Sale price: $200

CONFESSIONS **16mm 16 min. B&W/sound $20 rental**

"Just as outrageous is Curt McDowell's CONFESSIONS. McDowell, a graduate student at San Francisco Art Institute, opens his film with a confession to his mother and father, listing in exhausting detail his sins of the flesh."

Sale price: $180.

DORA MYRTLE **16mm 13 min. B&W/sound $15 rental**

By Curt McDowell and Mark Ellinger.

Ainslie Pryor in two miniature dramas, utilizing wind sound effects, canned laughter, and "I Love Lucy" lighting.

Sale price: $150.

EDWINA MARLOW **16mm 12 min. B&W/sound $12 rental**

Executed by students at the Academy of Art in San Francisco, under the careful supervision of Curt McDowell. Guest appearance by Ainslie Pryor.

Sale price: $145.

FLY ME TO THE MOON **16mm 7 min. B&W/sound $10 rental**

Ainslie Pryor and Curt McDowell as Starlet and director.

"The ubiquitous Curt McDowell was represented once again by a humorous little ditty called FLY ME TO THE MOON. McDowell satirizes just how far people will go to accommodate 'artistic inspiration'. A true comedic gem." —*The Michigan Daily*

Sale price: $105.

I SUCK YOUR FLESH **16mm 20 min. B&W/sound $20 rental**

Executed by the students at the Academy of Art in San Francisco, under the whip of Mark Ellinger and Curt McDowell.

"I wanted to make a strong Horror Film utilizing men in jock straps . . . I only succeeded half-way." —C. McD.

Sale price: $250.

A NIGHT WITH GILDA PECK **16mm 10 min. color/sound $15 rental**

A vehicle for the talented Mrs. Kathleen Hohalek, as the tenant of the Pyramid Penthouse, with George Kuchar and Bob Hohalek as the burglars, "Slug," and "Boom Boom," John Thomas as "the Copper," and Ainslie Pryor as "the maid".

Mrs. Hohalek is obviously tone-deaf." —Anonymous.

Sale price: $300.

NOZY TOZY **16mm 5 min. color/sound $10 rental**

Assisted by Mark Ellinger.

Her head's a nose—her legs are toes. She's a sexy stripper with an end that can't be beat.

Sale price: $150.

NUDES (A Sketchbook) **16mm 30 min. B&W/sound $30 rental**

"Curt McDowell's NUDES (A Sketchbook) is a paean to the filmmaker's closest friends: a series of portraits (beginning with one of George Kuchar) based on stylized, often graphically sexual interpretations of his or her personality. The portraits also, at times, represent Curt's own sexual interests as he projects them onto the lives of others. My favorites are 'Barbara,' a Pre-Raphaelite vision of woman and 'Ainslie,' a musical spoof on glamour. The filmmaker's point of view ranges from compulsively erotic to light-hearted and self-debunking. A broad reading of the term 'romantic' would probably best describe the spectrum of extreme, even outrageous, possibilities which Curt embraces in this sketchbook/film." —Karen Cooper, *Film Forum*

"The dozen vignettes in Curt McDowell's NUDES, including one of Mr. Kuchar enjoying a sylvan retreat, are equally intimate and, mainly, sexual sketches. If these minatures of his friends tend toward the homosexual, their over-all effect, especially in sensitive studies of an ethereal 'Barbara,' a mother and child in 'Jaynie and Jessie,' and in the erotic fantasy in 'Melinda,' illustrate a determined drive for artistry evidenced, by all the films in this interesting package." —A.H. Weiler, *New York Times*, May 10, 1975

"What is interesting about the film is how each vignette constitutes a small, coherent narrative and thrusts a certain psychological characterization on the figure it examines . . . McDowell's irony is submerged and gentle, and NUDES constitutes a highly ambiguous (and fundamentally male) catalogue of sexual probabilities. —Lucy Fischer, *The Soho Weekly News*, May 15, 1975

"I was very proud of him—he's finally made a film—NUDES—it's the first film of his with any real feeling for his subject. That's the one—it's the most personal, the one I'd like to see again." —James Broughton

Sale price: $390.

PEED INTO THE WIND **16mm 60 min. B&W/sound $60 rental**

Thanks to Mark Ellinger.

An hour-long sage of Mick Terrific, Rock 'n' Roll star, and the cast of 50 he encounters on his search for "Mr. Wonderful."

"PEED INTO THE WIND smears across the screen like one of those dirty underground comic books. It's loaded with a lot of big scenes and unusual looking people that make this epic resemble a clogged toilet. Unfortunately since several of the performers were not as loyal as Ainslie Pryor and John Thomas, the plot is difficult to follow but in no way hinders the sewer-like sequences. It's quite enjoyable and possesses the releasing power of an enema." —George Kuchar

"A real gut-punch. It'll have you puking in the aisles." —Mike Kuchar

"My life story." —Curt McDowell

Sale price: $750.

RONNIE **16mm 7 min. B&W/sound $10 rental**

A naked hustler tells his story nonstop. A real wonder-hunk.

Sale price: $105.

SIAMESE TWIN PINHEADS **16mm 6 min. B&W/sound $10 rental**

A little talent show. Starring Mark Ellinger, Curt McDowell, and Janey Sneed Ellinger as "the nun."

Sale price: $90.

TASTELESS TRILOGY **16mm 16 min. B&W/sound $16 rental**

". . . A wonderful example of his interest in Motion Picture plots that grip you, but go nowhere, and end seemingly at random." —George Kuchar

Starring the tasteless trio: Ainslie Pryor, John Thomas, and Curt McDowell.

Shown at One-Man-Show, Museum of Modern Art, New York.

Sale price: $225.

PORNOGRAFOLLIES 16mm 30 min. B&W/sound $30 rental

Ted Davis is everyone's favorite Master of Ceremonies for the following performances:

Peckernose Act
The Cooking and the Washing Act
Spin Your Little Clothes Off Act
Tea Break
The Spinning Nuns
Balancing Prick Act
The Dirty Hummers
Spanish Dancer Act
The Whora
Picking a Winner
The Poop Chute Act
Waiting and Worrying Nude Act
The Tapping Tennies
The Disappearing Milk and Sandwich Act
The Flower Magician
Fart Chorus
The Whirlwinds
The Paper Bags on the Heads Act
The Belly Dance
Cheek to Cheek
Head Job Act
Tweeting Prick Act
Fanny Dancer
Back Words Act
Betsy the Cussing Doll
And . . . The Singing Twat

"PORNOGRAFOLLIES is a musical of sorts, a bisexual scatological revue full of bad jokes, good humor, and a general content that I could not begin to describe here. PORNOGRAFOLLIES achieves a kind of slapdash surrealism." —*New York Times*

Sale price: $390

TRUE BLUE AND DREAMY 16mm 17 min. B&W/sound $17 rental

A real and favorite dream of mine, preserved on film to be relived over and over.

Third Place Winner at Ann Arbor Film Festival, 1974.

Sale price: $235.

A VISIT TO INDIANA 16mm 10 min. color/sound $15 rental

". . . it is not only very funny, but perfectly designed to satirize the mid-western life style. The film may be no more than a sound track, but even if you listen with your eyes closed, you should enjoy it." —*Los Angeles Free Press*

"A powerful, controversial film for discussion in senior high school language arts and social studies classes and college courses in sociology and psychology. Also for public library film programs and loan to groups interested in films heavy with social comment. Ages 16 to adult." —*The Booklist,* American Library Association

Sale price: $180.

WIENERS AND BUNS MUSICAL 16mm 16 min. B&W/sound $20 rental

"WIENERS AND BUNS MUSICAL really is a musical, a domestic musical, with songs, and with a housewife heroine named Trixie (Ainslie Pryor) who dresses like a Dorothy Lamour South-Sea islander and yearns for something better—specifically, her lover rather than her husband (George Kuchar) . . . it earns its grades—pretty good grades—as much for depth of impudence as for range of invention." —*New York Times*

Sale price: $225

MC GOWAN, Mark

RELATING RELATIVELY (1969) 16mm 3 min. B&W/sound $10 rental

An animated zoom through the microcosm to an ultimate burning illusion.

"It's a projectionist's nightmare." —Bruce McLaren

THE JAZZ SANDWICH (1973) 16mm 3.5 min. color/sound $15 rental

THE JAZZ SANDWICH contains . . . assorted watercolors, a few hundred sheets of animation paper, a handfull of ECO, one Bolex, one Bookla "Synthi." To mix-throw together improvisationally.

FRIDAY THE 13th 16mm 6.5 min. color/sound $15 rental

The only exit from the cycle of "Fridays the 13th" is the entrance to the event at a different place.

"Threes cosmic!" —Rory O. Heenan

MC LAUGHLIN, Dan

CLAUDE **16mm 3 min. color/sound $8 rental**

Animated tale about a little boy named Claude and his parents.

Winner Chicago International Film Festival—Best Animation.

GOD IS DOG SPELLED BACKWARDS **16mm 4 min. color/sound $5 rental**

3000 years of art in 3½ minutes.

STAR SPANGLED BANNER AND NINE O'CLOCK NEWS **16mm 4 min. color/sound $5 rental**

BANNER is about the 1968 Democratic National Convention in Chicago. NINE O'CLOCK NEWS is about the murder of Dr. King.

MC LAUGHLIN, David

"McLaughlin's most proficient films (DEEP WATER, JANUARY 23rd, WHEN THE SHIP COMES IN) play with the senses in much the same manner as a pure hallucinogenic Through a number of self-developed techniques, he alters time-space relationships, builds sensory overloads, redirects focus of attention, and confuses basic and familiar forms—all in a strangely beautiful and mysterious manner that maintains a logic of its own. Under comfortable circumstances, some of these movies can get you high.

"There's little or no intellectual content in McLaughlin's films but this doesn't mean they're empty. Through his intensive explorations of color, movement and shape, he's discovered how to connect with an audience on a level of simple intuition. The type of response is always an interaction between the personal psychology of the viewer and emotive suggestions McLaughlin makes through the images he presents on the screen." —Hal Aigner, *City Magazine*, San Francisco

DEEP WATER **16mm 15 min. color/sound $20 rental**

Foothill Film Festival Award, Santa Cruz Film Festival, Humboldt Film Festival Award, United States Information Agency Tour.

DEEP WATER is a journey on an old sailing ship back to the primal conditions of the ocean. This film contains magical images and moments (complemented by a sensitive soundtrack) that create the actual sense of sailing in deep water.

"DEEP WATER marks a synthesis of McLaughlin's technical and minimal modes. The record of reality begins and ends the film with a rowboat moving through the water and eventually beaching, while his skillful use of optics charts a spiritual passage over that stretch of water. It is the strong mystical content that gives this work its impact." —Hal Aigner, *Take One*

Sale price: $200

MOTHER OF FIVE **16mm 7 min. color/sound $15 rental**

The film is a description of a day in the life of our American TV culture. It is a look at television commercials turned inside out. The film is like a junk sculpture, in that it was made entirely from found "junk" TV commercials. This seven minute film achieves a hypnotic mind engrossing effect on the audience which usually reacts with seven minutes of laughter.

This film was shown at many film festivals and it received awards at eight of them, including: Sinking Creek Film Celebration, Foothill College Film Festival, Yale University Film Festival, Univ. of Southern Florida F.F., Southwest Creative F.F., Indiana State Univ. F.F.

Prints of the film are owned by several colleges and library systems, including the New York Public Library System.

Sale price: $150.

JANUARY-23rd **16mm 8 min. color/sound $15 rental**

An impression of a confrontation.

"This ominous, impressionistic work is about a confrontation between police and students on the campus of San Francisco State College. Images and sound recorded that day; helicopters, bullhorns, etc., have been manipulated. At times the film breaks down into complete, rather beautiful abstraction; but one never ceases to feel the tension and the undercurrent of violence." —Sheldon Renan

JANUARY-23rd received awards at seven Film Festivals: National Student F.F., Foothill College F.F., Sinking Creek Film Celebration, Monterey F.F., Humboldt College F.F., Southwest Creative F.F., Indiana University F.F.

WHEN THE SHIP COMES IN **16mm 10 min. color/sound $15 rental**

The film is a barrage of magical images, visual metaphors, and color done on my home-made optical printer.

Awards: Selected for the Oberhausen Festival in West Germany by the Museum of Modern Art. Finalists in National Student Film Festival, Ann Arbor Festival, tour, and several awards on tour. Kenyon College Festival—award at Gambier, Ohio. Autumnal Festival at Long Beach State College—Award. Saint Lawrence Festival—Award. Independent Film Competition, Pullman, Washington—Award.

GETTING TOGETHER 16mm 8 min. B&W/sound $10 rental

Sound by Terry Riley.

The film is sort of a record of a film class. We were shooting in the nude in different environments for a mixed media event that never materialized.

Best Film Award at the Saint Leo College Film Festival, 1970.

CRANEFLY 16mm 3.5 min. color/sound $5 rental

An insect tries to escape to the outside through a closed window.

STONED AVENTURE 16mm 10 min. B&W/sound $10 rental

Self Portrait.

The film is a record of a trip in a car. That's me driving and filming at the same time.

HIDEAWAY 16mm 4 min. color/sound $6 rental

MC LEAN, John

END OF THE WAR IN VIETNAM 16mm 15 min. B&W/sound $15 rental

A film by John McLean; David Nichols as the Soldier; Photography and Editing by John Cacciatore.

"A time-loop at the end of an unseen war."

Journey through the mind of a turned-on G.I. on a beach in South Vietnam.

First in category, second overall best film in Southwestern Film Festival.

MEKAS, Adolfas

HALLELUJAH THE HILLS 16mm 82 min. B&W/sound $125 rental

Written and directed by Adolfas Mekas. Photography by Ed Emshwiller. Music by Meyer Kupferman. With: Peter H. Beard, Sheila Finn, Marty Greenbaum, Peggy Steffans, Jerome Raphel, Jerome Hill and Taylor Mead.
Festivals: Cannes ('63), Locarno ('63), Montreal ('63), New YOrk ('63), London ('63), Wien ('64), Berlin ('64), Mannheim ('63), Nairobi ('64), New Delhi ('64), Algiers ('64), Buenos Aires ('65), Cassis ('67), etc.

"The weirdest, wooziest, wackiest screen comedy . . . a slapstick poem, an intellectual hellzapoppin, a gloriously fresh experiment and experience in the cinema of the absurd, the first cubistic comedy of the new world cinema." —*Time Magazine*

"This is an independently produced way-out effort written and directed by Adolfas Mekas, one of the founders and editors of the magazine *Film Culture*. Imagine a combination of *Huckleberry Finn*, PULL MY DAISY, the Marx Brothers, and the complete works of Douglas Fairbanks, Mary Pickford, D.W. Griffith, and you've got it. What have you got? A film which is both deliriously funny and ravishingly lyrical. The story, or what one can make of it, concerns two men, Jack and Leo, who are in love with Vera. For seven winters they camp near her Vermont house: all in vain, the horrible Gideon finally wins Vera. Most of the film, however, is taken up with the highjinks of the two boys in the snow-covered and beautifully photographed woods. As they are both film addicts we are treated to parodies of RASHOMON, American war films, the obligatory Thanksgiving Day scene in American Family type films, and, of course, the New Wave. The slapstick is as outrageous as the continuity is nonexistent." —Richard Roud, *The Guardian*

MEKAS, Jonas

THE BRIG (1964) 16mm 68 min. B&W/sound $80 rental

Credits: The play: Kenneth H. Brown. Staged by: Judith Malina and Julian Beck at the Living Theatre, N.Y.C. Photographed and filmically conceived by Jonas Mekas. Editing: Adolfas Mekas. Players: Warren Finnerty, Jim Anderson, Henry Howard, Tom Lilliard, James Tiroff, Steven Ben Israel, Gene Lipton, Rufus Collins, Michael Elias, William Shari, Viktor Allen, George Bartenieff, Gene Gordeon, Mark Duffy, Henry Proach, Carl Einhorn, Luke Theodore. Produced by David C. Stone.

Grand Prize, Venice Documentary Festival, 1964. Shown at London Film Festival, 1964; New York Film Festival, 1964.

"Unrelieved by one whit of lightness or compassion, this harrowing screen exercise depicts the methodical, round-the-clock fiendishness inflicted on 10 prisoners by three guards all of it apparently in the line of duty." —*The New York Times*

"Part drama, part polemic, with shock-wave sound and a nightmare air that suggests Kafka with a Kodak, the movie does exactly what it sets out to do—seizes the audience by the shirtfront and slams it around from wall to wall for one gruelling day in a Marine Corps lockup." —*Time Magazine*

"When leaving this film, one promises never to see it again. For it seems impossible to watch such a spectacle twice. But

that's exactly what one could imagine the prisoners saying, when they leave their cell. While filming it, the two Mekases managed not to impose on us anything but the facts. No symbols are suggested. One is given to hold on the letters alone. The film is hard like a nut, and the only thing to do is crush it, without ever asking if this nut is a symbol of the universe. Compared with this hell, the treatment of the Marines as shown by Reichenbach is only a nice pastime. Mekas brothers are no longer gentle poets that we thought they were: they are two wild Indians drying scalps." —*Cahiers du Cinema,* Paris

Other distribution: Filmmakers' Co-op, N.Y.

CASSIS (1966) **16mm 4.5 min. color/sound $6 rental**

A small port in South of France, a lighthouse, the sea, shot from just before the sunrise until just after the sunset, all day long, frame by frame, a frame or two every few seconds or every few minutes.

Other distribution: Filmmakers' Co-op, N.Y.

NOTES ON THE CIRCUS (1966) **16mm 13 min. color/sound $15 rental**

Ringling & Bros., filmed in three sessions (three ring circus), with no post-editing of opticals, five rolls strung together as they came out of the camera. Jim Kweskin's Jug Band prepared the soundtrack. Film can also be watched with soundtrack turned off (if you're a 'purist' which I'm not)." —J.M.

Other distribution: Filmmakers' Co-op, N.Y.

REMINISCENCE OF A JOURNEY TO LITHUANIA **16mm 82 min. color/sound $100 rental**

The film consists of three parts. The first part is made up of footage I shot with my first Bolex during my first years in America, mostly from 1950-53. It shows me and my brother Adolfas, how we looked in those days; miscellaneous footage of immigrants in Brooklyn, picnicing, dancing, singing; the streets of Williamsburg.

The second part was shot in August 1971, in Lithuania. Almost all of the footage comes from Semeniskiai, the village I was born in. You see the old house, my mother (born 1887), all the brothers, goofing, celebrating our home-coming; you see some of the places we used to know; you see some of the field work, and other insignificant details and memories. You don't really see how Lithuania is today: you see it only through the memories of a Displaced Person back home for the first time in twenty-five years.

The third part begins with a parenthesis in Elmshorn, a suburb of Hamburg, where we spent a year in a forced labor camp during the war. After the parenthesis closes, we are in Vienna where we see some of my best friends—Peter Kubelka, Hermann Nitsch, Annette Michelson, Ken Jacobs. You also see the Monastery of Kremsmuenster, the Stammdorff caste of Nitsch, the house of Wittgenstein, etc. The film ends with the burning of the Vienna fruit market, August, 1971.

The sound: I talk during much of the film, reminiscing about this and that. Mostly it's about myself, as a Displaced Person, my relation to Home, Memory, Culture, Up-rootedness, Childhood. There are a few Lithuanian songs sung by all of the Mekas brothers (my brother Adolfas and his wife, Pola, were with me on the same trip, and eventually you'll see Adolfas' view of the same Journey, shot with his 16mm Bolex, and Pola's view shot with her 8mm Minolta).I use two songs sung by the Lithuanian Folk Ensemble conducted by P. Tamosaitis. The Preludes for a piano, by K.M. Ciurlionis, played by Vytautas Lanasbergis, are also used. In the third part I use Anton Bruckner (Mass No. 3 in F Minor) and a madrigal by Gesualdo (Deller Consort).

The film is in Ektachrome color. The first screening took place on February 12th, 1972, on Norddeutscher Rundfunk. —J.M. July 28, 1972

Other distribution: Filmmakers Co-op, N.Y.

MERCIEZ, Richard G.

THE MARTYR **S8mm & 16mm 14 min. color/sound S8mm: $12, 16mm: $20 rental**

A Xanadu Prod., 1975. Directed, written, photographed and edited by Richard Merciez. Associate producer, assistant director, gaffer, key grip and special effects supervisor: D.R. Hughes Jr. Location grip: David Merciez. Music: Scherzo Tarantelle by Wieniawski. With: Don W. Estes, Sweetie, Lois Whiteside, Star, Don Hughes, Dave Merciez.

THE MARTYR is a cold, compassionless satire that smoothly weaves politics, religion and social position into an oddly poetic narrative. Don. W. Estes skillfully portrays a bourgeois Christ figure who sacrifices all as he goes about his self-righteous crusade of demolishing the lower classes, while keeping their respect and admiration.

THE MARTYR is a symbolic tour de force that avoids the lumpy self-importance that mars many other surrealist films. Told with a sly sense of humor, THE MARTYR should prove to be a thoroughly enjoyable film.

"Anyone who would corrupt a passion play is sick." —Dennis Good, spiritual leader

THE MARTYR makes money and Christianity appear ludicrous, almost sinful.

"The bathroom scene is a classic." —Thomas Dow Martin, founding member of Detroit's East Side Intelligentsia

Other distribution: Filmmakers' Co-op, N.Y.

MEYER, Andrew

MATCH GIRL **16mm 25 min. color/sound $32 rental**

Credits: Featuring Vivian Kurz, Gerard Malanga, Andy Warhol; Story by Hans Christian Anderson; Songs by The Rolling

Stones, Martha & the Vandellas.

First Prize, Dramatic Category, National Student Film Awards, 1966. Prizewinner, Ann Arbor Film Festival, 1966. Featured in Spoleto Festival of Two Worlds, 1966. Flaherty Film Seminar, 1967. Chicago Film Festival, 1967. In the collection of the British Film Institute.

"The winner as the best dramatic picture is MATCH GIRL, by Andrew Meyer. It is a complex and adroit visualization of the fantasy experiences of an aspiring young actress done in color and with dandy musical accompaniment by the Rolling Stones. This one, with some further story values, could be stretched into a fetching full-length film." —Bosley Crowther, *New York Times*, Nov. 25, 1966

Other distribution: Filmmakers' Co-op, N.Y.; National Student Association-Contemporary Films.

AN EARLY CLUE TO THE NEW DIRECTION **16mm 28 min. B&W/sound $30 rental**

Credits: Featuring Joy Bang, Prescott Townsend, Rene Ricard; Music by the Unidentified Flying Objects.

First Prize, Ann Arbor Film Festival, 1967. Featuring in the International Festival of Short Films, London. Film Theatre, 1968. In the collection of the British Film Institute.

"The grand prize went, however, to Andrew Meyer's black-and-white AN EARLY CLUE TO THE NEW DIRECTION, whose virtues had nothing to do with technical polish. Mr. Meyer's film hung on dialogue, cast and plot (of a kind), clearly moving in a new direction. Its central virtue was nothing less than a superb performance by an old man, Prescott Townsend, playing a Boston rogue long past his time, who charms a young girl with his 'snowflake theory'." —Douglas M. Davis, *National Observer*, March 20, 1967

"Afterward, one felt that Andrew Meyer had opened a new world for 16mm cinema, one in which many kinds of excuses no longer need to be made. AN EARLY CLUE TO THE NEW DIRECTION—apt title—his most recent film, is unexpected, glorious, and indescribably moving, and I can't forget it." —James Stoller, *Village Voice*, July 7, 1966

THE SKY PIRATE **16mm 85 min. color/sound $100 rental**

"Another look at SKY PIRATE confirms that it may well be one of the most important of the recent American movies. Certainly it is one of the very few which works entirely within a compellingly modern sensibility and idiom without that sentimental overlay of new techniques on old ideas which I so question in the 'now' Hollywood movies. Sheerly beautiful . . . breathtakingling lyrical . . . It ought not to be missed. Meyer may prove to be one of the American Filmmakers of consequence through the '70's." —Whitehall, *L.A. Free Press*

"The sky pirate's Cuba, the New Left's revolutionary society, the wife's little-theatre Carmen, and the hooker from Spanish Harlem are all simply disguises of the same escapist Latin fantasy, filmmaker Andrew Meyer subtly but memorably dramatizes. En route he demonstrates more creative feature filmmaking talent on a shoestring than many a director who would be insulted to operate with ten times the budget." —*Variety*

FLOWER CHILD (1967) **16mm 18 min. color/sound $25 rental**

". . . about a girl who photographs a young man in Central Park who sits in a tree and plays a pipe. He resents her photography and follows her home to get the film from her. They make love. Whilst he is asleep she develops the negative, but in the resulting print he is missing. Was he the god Pan?" —Ken Gay, *Films and Filming*

". . . has much to do with nuance of the most ineffable kind: appearance as against behavior; oddities and crudities of expression, diction and composition in the service of a texture that's unpleasant or embarrasing one moment and elaborately touching the next, with the gap never bridged. The performers are Joy Bang . . . and Frank Meyer, a bored cherub who could become a key ambivalent figure for modern films." —James Stoller, *Village Voice*

Presented at the International Festival of Short Films, London, 1968.

MIFSUD, Robert

A (1965) **16mm 11 min. B&W/sound $10 rental**

Devoted to the "third realm" as created by the fusion of sound and image.

COMING BECOMES CAME (1966) **16mm 2.5 min. B&W/sound $5 rental**

Slower than a locomotive, faster than a speeding mind, leaping tall gaps between the seen and said.

BIRDPEOPLE (1967) **16mm 11 min. color/sound $10 rental**

The ups and downs of breaking the breeze barrier. Getting there is all the fun.

ACAPULCO COME-ON (1968) **16mm 8 min. B&W/sound $10 rental**

Three winos yeowl their cosmic love song while the angel of desire writhes on the eternal stage of yearning. A timeless bittersweet lament to the disunion of opposites and the space between.

SCRAMBLED ACE (1969) **16mm 16 min. B&W/sound $15 rental**

The anti, pro, christ, hero, seeker, in quest of destiny through the seven circles of limbo, in the archetypal cycle of birth, rebirth, death and metamorphosis. A cosmology.

"SCRAMBLED ACE is funny, fast, and artful in equal proportions . . . and those are the best kind!" —Robert Nelson

BIG CITY (1975) **16mm 26 min. color/sync-sound $30 rental**

Co-directed by David Boatwright.

From holy hobos and shopping bag women to hotdogs and Indians; a roach's eye view of the sidewalks of New York by a city slick and a country hick. Dedicated to the poets, princes, pimps, paupers, princesses, paranoids and punks of the pavement.

MILLIGAN, John and Victor MOSCOSO

SCIENCE FICTION COMIX **16 mm 28 min. B&W/sound $30 rental**

The zany antics of the six ZAP COMIX artists Crumb, S. Clay Wilson, Moscoso, Williams, Gilbert Shelton, and Spain in an all night eating, drinking, drawing jam session. MAD COMICS Harvey Kurtzman drops in. Edited from a 10 hour video tape. Funky sound track.

MORTON, Geer

THE CROSSING **16mm 9 min. B&W/sound $9 rental**

Credits: A Fat Rabbit Film; made by Geer Morton; photography by Ed Long, Geer Morton, and William Peltz; music by Vince Pebbles.

The film is about several different points of view of a railroad crossing in a black ghetto in Jackson, Mississippi, including that of a passing white motorist and the people who live there. The film was shot by the photographers as an extra-curricular activity while they were involved with Southern Media program, a small, film-training program for the Southern black community.

MOSEN, David

OF THEE I SING & SECRETS FROM ONE **16mm 8 min. color/sound $10 rental**

My sound films are among the few free form experimental films produced at San Francisco State College and chosen for screening at Film Finals. No value judgment intended. —D.M.

MURPHY, J.J.

HIGHWAY LANDSCAPE (1971-72) **16mm 7 min. color/sound $10 rental**

1972 Yale Film Festival; 1972 Bellevue Film Festival (Honorable Mention); 1972 Monterey Independent Film-Makers Festival (Judge's Award); 1972 Independent Film-Makers Competition (Judge's Awards); 1973 Visions Festival of Contemporary Film (American Dreams & Nightmares Program); Conference On Visual Anthropology, 1974; Public Television Program conference, 1974.

"The film-maker describes his work as 'a single take, fixed camera meditation on a dead rabbit on Highway #1, outside Iowa City.' As the viewer stares at the almost still-life, the elements of composition come together in sad juxtaposition; the silence of death is set off against the impersonal whizz of passing cars, their momentary appearance in the frame creating almost subliminal flashes of bright metallic color. Otherwise the only movement in the film is provided by the dead rabbit's fur, ruffling in the wind. In the background, blue sky and brown trees, blurred and leafless. In the foreground, hard white gravel. The rabbit's body, caught in the right center of the frame, lies on the side of the highway, which is reduced by the camera angle to an almost imperceptible gray line dividing the composition in horizontal halves.

"I think Murphy's description of HIGHWAY LANDSCAPE as a 'meditation' is quite accurate, since minimal cinema allows the viewer to examine in such radically increased attention the elements of the film he is watching. Although the reality on the screen may be static, the reality in the viewer's mind is not: under the right circumstances (seldom possible in film-viewing situations), the viewer can 'contemplate' what he sees, examines, let his eyes (and mind) wander, taste the possibilities of response." —Ron Epple

ICE (1972) **16mm 9 min. color/sound $10 rental**

"ICE is a film of a film (Franklin Miller's Whose Circumference is Nowhere rephotographed through 50 pounds of ice. The soundtrack is a loop—sound equipment recording underwater." —J.J.M.

"The films of J.J. Murphy elicit a response based upon purely aesthetic experience; however, they grow from the artist's concern with particular concepts. ICE was created by rephotographing a film from the opposite side of a slab of ice. The new work explodes into rays of alternating color and intensity." —Karen Cooper

"ICE (1972): made in collaboration with another film-maker in Iowa, Murphy uses his friend's film projecting behind a 50 lb. block of ice. The ice, a frozen but ever-changing lens between the projector and Murphy's camera: a chilled aurora dialogue." —Mike Reynolds, *Berkeley Barb*

IN PROGRESS (1971-72) **16mm 20 min. color/sound $20 rental**

Co-Maker: Ed Small

Refocus, 1972; 1972 Independent Film-Makers Competition; 1973 Bellevue Film Festival (Judge's Award).

"All the short movies that opened yesterday at the Film Forum make some gesture toward elaborating concepts implicit in the nature of film, concepts having to do with its existence in time and the quality of its images. Some of the elaborations are ambitious indeed. It is therefore ironic that at least in this instance, simplest is best—not through any sacred esthetic against fooling around with film, but because J.J. Murphy's and Ed Small's IN PROGRESS is the loveliest, most idiomatic, most responsive work in the program.

"IN PROGRESS is a 20 minute time-lapse movie recording the passage of days and seasons from September through May on a bit of landscape photographed on an Iowa Farm. The camera doesn't move (though there are two or three slightly different locations) and it is so nearly passive that at one point frost is allowed to form on its lens, and at another the dew turns its image into a glamorous haze. IN PROGRESS really proves nothing except that it has a subject worth sustain contemplation. The film provides an access to such contemplation, and its beauty—including its ravishing variations of color within the natural blues and greens, grays, blacks, whites, and reddish browns—is in large part the beauty of the subject in view." —Roger Greenspun, *New York Times*

"IN PROGRESS is a minimal study of a landscape through the seasons, very engrossing in its subtle changes and its references to the history of the landscape in art." —James Broughton

SKY BLUE WATER LIGHT SIGN (1972) **16mm 9 min. color/sound $10 rental**

"SKY BLUE WATER LIGHT SIGN is a charming sleight-of-hand illusion Murphy did for a friend. And like most of his films, it is another variation on the landscape. This time employing a bit of banal Americana: the beer sign." —Mike Reynolds, *Berkeley Barb*

PRINT GENERATION (1973-74) **16mm 50 min. color/sound $65 rental**

Centre Experimental du Cinema Prize of 25,000BF at Fifth International Experimental Film Competition, 1975, Knokke Heist, Belgium.

Fifth International Forum of Young Cinema, 1975, West Berlin, Germany; 1975 Edinburgh International Film Festival.

"This is a great film and Murphy's most accomplished work. Constructed with 24 frames per image, the images again diarist, taken from friends and situations surrounding Murphy's home, there are 60 images—one image per second. These are printed through 50 succeeding generations, the first beginning with nothing more than red dots dancing across the screen.

"As each print follows, more color results with image growing into its final or 'real' form. As this is taking place, the sound (ocean) begins in its recognizable shape and is successively re-recorded 50 times until it dissolutes into 'noise.'

"Structurally: Film as film-recorded (Emulsion), Sound as second-recorded (Magnetic Oxide).

"This film can be seen a number of times. It is viewer's discovery film. Mind/senses are forced to operate through the succeeding generations in mutual discovery manifestation. It is Mechanical memory-dream. Viewer's memory becomes involved and perceptual possibilities are multiplied in either direction, as 'B Wind' reverses the process. The result being: engaged in possible information (present) and actual information (past).

"The subject is 'Home Movies,' but in Murphy's hand this personal world mysteriously, elusively but surely assembles itself. PRINT GENERATION is a masterfully accomplished film. With PRINT GENERATION, Murphy sums up concerns that have marked independent film-making since the late Sixties: intrinsic film structure and personal diary. The act of seeing the 'actual' in the camera, on the emulsion, the mechanistic result of the camera's recording and the act of seeing the subject in its presence.

"In Murphy's film they become intertwined: They remain in the active, a way of finding things out, rather than an object to feed the senses. PRINT GENERATION, in its construction, is a musical film not dissimilar to some of Steve Reich's work in which a minimal, rhythmic phrase is layered on to itself, in and out of phase, until the ear is led into a complex situation of perception.

"J.J. Murphy's films are easily some of the most interesting I have seen in the last few years and the most beautiful." —Mike Reynolds, *Berkeley Barb*

MYERS, Alan C.

FREEDOM RIDER **S8mm 6 min. color/sound $8 rental**

Depicting people relating to the learning adventure of riding a unicycle, portraying the eventual success thru perseverance of one who becomes the freedom rider. Deals with the metaphysical ups and downs of life.

Shown at New Baltimore Independent Film Museum, 1975.

THICK AS A BRICK **S8mm 2.5 min. color/sound $5 rental**

Confrontation of the puritanical work ethic in the learning process of building a set of brick steps at 3:00 A.M.

Portrait study of Jimmie grasping a work process and conquering it for his means to an end: a set of brick steps.

MYERS, Richard

AKBAR (1970) **16mm 16 min. color/sound $15 rental**

A conversation with a friend of mine—Ahmed Akbar. A short interview-type film portrait with Akbar, a black filmmaker and former student of mine at Kent State. AKBAR expresses an unusual and exciting view of himself/blacks in America/and such varied subjects as "This moon race Shit!"

A friendly, lively, exciting portrait of a very extraordinary person from Akron, Ohio.

Award Winner at the 1971 Ann Arbor Film Festival.

AKRAN **16mm 118 min. B&W/sound $100 rental/$75 rental in classroom**

Electronic music by Fred Coulter.

essay/memory/cric de coeur/anxious allegory and chilling aibum of nostalgia/aphoristic history and anthropology of Akran between wan and war/elegy/the jail of our senses/pathos and confusion of social, sexual, sentimental needs./the restlessness of youth/landscapes of alienation/vietnam/consumer civilization/racism/our alibi-culture/ritual automobility/the neon lite of cities/hermetic icons, instruments of violence in penny arcades/our lady of the pinball machine/MYTH AS AN ATTEMPT AT THE UNIFICATION OF REALITY . . . —Roman Tymchyshyn

". . . a film of such wild originality that no amount of experience can provide the viewer with mental or emotional guidelines for viewing it. It is a new experience; a dreadful and an incredibly challenging one." —Lesner, *Chicago Daily News*

". . . a work of ambition and great technical virtuosity . . . there is enough going on in AKRAN to command anyone's attention. And much of that is lovely and wonderfully difficult with regard for strange nuances that is one of the pleasures of the movies." —Greenspun, *New York Times*

"AKRAN by Richard Myers, was unquestionably the discovery of the year . . . It captures in rapid brilliant flashes the fears, the frustrations, the hang-ups, the hopes—the emotional texture of young people today."

"AKRAN in just two hours of tense and poetic imagery attempts nothing less than a macrocosm of youth today, living in the shadows of a world that has known no peace since they were born. It is a fascinating, penetrating film, and introduces Myers as one of the most original and creative independent talents around today." —Arthur Knight

"Richard Myers is unquestionably a major talent of the American avant-garde and AKRAN one of his most important films. A feature-length deluge of incessant, brilliant bursts of images (short takes and jump cuts, single frames in series, freeze-frames slightly altered between takes) it creates a Joyce-like, dense and somber mosaic of memory and sensory impressions, a texture instead of a plot, a dream-like flow of visually-induced associations often flashing by faster than they can be absorbed . . . realized to be a statement about America today; the alienation and atomization of technological consumer society is reflected in the very style of the film." —Amos Vogel, *Film As A Subversive Art*

ALLISON **16mm 7 min. B&W/sound $5 rental**

ALLISON is a short simple film about Allison Krause, one of the four students murdered at Kent State in May 1970 by the Ohio National Guard. It is a memorial film put together out of footage I and other students had shot of Allison Krause (unknowingly) during student demonstrations . . . and later freeze-framed . . .

The sound track is Allison's father . . . Arthur Krause reading a poem about Allison written by Peter Davies . . . and reading a letter he wrote to Nixon . . . and one that was never answered . . .

"BILL & RUBY" (1970) **16mm 34 min. color/sound $20 rental**

Bill & Ruby own a novelty store in Akron, Ohio. This film explores their world/their relationships to the objects in the store/ and to each other. Bill talks about the depression, babe ruth candy bars, LBJ's "stomach," Milton Berle's "Chatter Teeth," and one of his best customers, a mental hospital in the mid-west. Ruby models Jackie Kennedy masks, wigs, oriental hats, the phenomenal MAD MONSTER.

"From the first time I met Bill & Ruby I loved them and the strange, quiet simplicity of their world." —R.M.

CONFRONTATION AT KENT STATE (1970) **16mm 43 min. B&W/sound $25 rental**

Film by: Jake Leed, Mary Leed, Richard Myers, Pat Myers, Robert Ohlrich, Carla Ohlrich, Mel Someroski and Mike Tarr.

On Monday afternoon, May 4, 1970, four students at Kent's campus were shot to death and many others seriously wounded by members of the Ohio National Guard.

Since that tragedy, some members of the faculty and student body of Kent State have put together a motion picture which documents this confrontation. The filmmakers interviewed the people in the town of Kent, students and faculty of the University, and a member of the National Guard/and they asked all these people the question, "Do you think that the shooting of the students at Kent was justified?" The answers that they received form the content of the film. These answers raise an unanswered question about the nature of our society.

(Note: all proceeds from sales and rental of this film go to student medical and legal aid funds. The entire production is non-profit.)

CORONATION (1965) **16mm 23 min. B&W/sound $20 rental**

Music by Fred Coulter. Costumes by James M. Someroski.

"Richard Myers is one of the most talented and one of the most unknown filmmakers in the country. Personally and geographically isolated from the hysterical film propaganda machine, we seldom hear his name; aside from the Ann Arbor Film Festival and its related tour, we never see his films. In the same sense that Bruce Baillie's MASS is generally regarded to be the film masterpiece of 1964, Myers' CORONATION ranks with the two or three very best experimental films of 1965. No experimental film that I know of can compare with it from the standpoint of sheer (real) spectacle. In this respect it ranks

with HOLLYWOOD, and in this respect I can pay CORONATION no greater compliment. If we ever wished for a film without a dull moment . . . no one . . . we can find it here. Its rapid fire narrative moves with the variety of news items found in a big city newspaper when on Monday morning it recounts the carnage of the weekend while the images in the film are vitally photojournalistic . . . carrying with them the impact and horror of a pictorial centerfold in wartime. CORONATION is a film to be picked up (and read) . . . after which we may wonder who is the victim when we read . . . 'Mother uses Son's Face for an Ashtray'." —George Manupelli, Director and Filmmaker, Ann Arbor Film Festival

FIRST TIME HERE (1964) **16mm 24 min. B&W/sound $20 rental**

FIRST TIME HERE is not realistic; neither is it purely illusory. It is a fantasy which alienates itself from the "real" world and takes us on a journey through the glitter-cardboard prop world of a carnival exhibit which shows "effects" of an atomic bomb on a mock city. Through particular details we see an organic and continuous chain of events which lead to an actual atomic blast. Through many generalized images the main theme of renewal is stated, and culminates in the sequence with the dancers in which earlier events are juxtaposed. FIRST TIME HERE is a celebration of the "mess" we have gotten ourselves into.

FIRST TIME HERE, 1963-64: "Major discovery of the Ann Arbor Film Festival . . . " —Paul Kael, Author & Film Critic

"Richard Myers shows extraordinary talent as a creative filmmaker. CORONATION is brilliantly executed; a psychological fantasy worthy of the highest praise. FIRST TIME HERE is both fascinating and deeply disturbing. Perhaps it is a form of prophesy. I would gladly see it many times more." —Wm. S. Doan, Director, The Film Center, Hull House, Chicago

THE PATH (1964) **16mm 20 min. B&W/silent $10 rental**

"THE PATH tells of a group of people on an outing. Just as we do in dreams, reveries, fantasies and day dreams, the film jumps around in time and space. The scenes are meant to be a complex interaction of slow and fast, light and dark, fluid and static, constantly building to a dramatic visual climax." —R.M.

"Light as the symbol of the ineffable. The 'plot' of this subjective recreation of a dream seems to concern a mysterious journey; the spectator, however, is visually directed toward forms and substances rather than to the protagonists by a filmmaker who is a master of visionary cinema." —Amos Vogel, *Film As a Subversive Art*

DA **16mm 40 min. B&W/sound $25 rental**

"Nora Belle West Croft . . . or better known as 'DA' is my 90-year-old grandmother who has appeared in my other films (FIRST TIME HERE, AKRAN, & 37-73). This film is in the form of conversation-interview . . . with her early recollections of Massilon, Ohio where I was born and where she has spent the last 65 years of her life. The film also has many early photographs of Massilon, Ohio (courtesy of the Massilon Museum) . . . and many early photos of Da's personal album . . . She is an extraordinary person . . . at 90, vital and alive . . . I have loved her all my life and I hope the film reveals some of her warmth and humor . . ." —R.M.

DEATHSTYLES **16mm 60 min. color/sound $50 rental**

Principle performers: Robert Ohlrich, Jake Leed, Mary Leed, Pat Myers. Music by Fred Coulter.

Produced with a grant from the American Film Institute.

"Deathstyles/or, NO, NO, NO ENTHUSIASTICALLY/1, 2, 3, 4, 5, 6, click/Ohlrich pogo's to the past/Pat throws up in a sparkle turpentine basement-duck pond/Jake runs ahead of me with a screen showing AKRAN/Mary tries to cross a busy street with an Egyptian mask from Bill and Ruby's/I don't often get to make a film like this/Carnivals/traffic jams/televised heart transplants/think of an empty room/I am/is it empty?/No! there's a movie in the corner/shock treatments/'cyrus'/river bodies are noahs arc and the moon/funerals/anti-riot foam/dying astronauts/ a girl in a hot dog bun is being devoured/super-imposed freaks/naked bodies make love in passing cars/on a snowy roof I fight a cat-like creature/which is cut from final film/a woman scratches her leg/an aerialist falls/plastic faces/the TV on the dashboard of my car/yellow giant slides/A John Kennedy murder/Blue viewers see FIRST TIME HERE/blue viewers become day-glo red viewers/cut to the bible of sexual intercourses meat red, Ivory and black/Quick-lift panties/It's about my trip to the moon/president Nixon assures little Jimmy that his brother who died in Viet Nam/went directly to heaven/the result of Cosmic forces/filth, capitalistic decadence/I passes my play called pain/the live-in copraphasiac/I passes my play called pleasure/dig holes and put your penis in/someday the whole world will be just like Los Angeles/tortured 9 years by two corns and a wart/this is only a test/may have detected the edge of the universe/in a plastic bag/cessation/Zapuder frame 258-359/did mother give frequent enemas?/ 'florida girls' and 'devil Baby' still not in it/" —R.M.

". . . Myers blends the shortening of space and time further, making, as did primitive tribes, all things present, here and now . . ." —Anthony Bannon, *Buffalo Evening News*

". . . It is a modern equivalent of Dante's *Inferno* . . . a journey by car through the landscape of today. The various horrors are fashioned out of everyday scenes, and people from typical plastic towns and cities . . . a baroque death chant. At various times the tone of the film reminds me of Godard's highway crash scene in WEEKEND with its surreal nightmare mood.

"I do not hestitate to state that I consider it one of the really great 'personal' films, and certainly the most important film, to come from the experimental cinema in the last few years. It is the kind of film that grows in complexity with every viewing . . . "—Bob Cowan, *Take One*

Major award winner: Ann Arbor Film Festival, 1972; Kenyon Film Festival, 1973.

ZOCALO (1972) **16mm 15 min. color/sound $15 rental**

ZOCALO is a color optically printed experiment which uses as its base the Zocalo Square in Mexico City. Unlike my other films . . . it began as a class experiment . . . and because of my feelings towards the square itself . . . pursued it in all its variations . . . finished in December 1972.

37-73 (1974) **16mm 60 min. B&W/sound $50 rental**

With Jake Leed, Kelly Myers, Mary Leed, Marjory Myers, 'Da' Croft.

"Richard Myers' 37-73 was far and away the most noteworthy film in the Exposition (9th Annual Independent Filmmakers

Exposition). In fact, Richard Myers is, in my opinion, one of the few innovative, conceptually oriented filmmakers in the country. By conceptual I am not referring to film ideas characterized by such labels as structuralism, but rather, Myers' work is an expression of a commitment to a very personal view of life as made manifest in 'worlds of possibility' through film language. As powerful and complex as is AKRAN (an earlier Myers' film that utilizes a similar film form and structured mode as 37-73), 37-73 is more taut, richer in associative meaning. Myers possesses an uncanny ability, he is able to tell a coherent 'story' through the collusion of sound and image that can best be understood as 'stream of consciousness. . . . 37-73 is a film about dreams, about memory and its associations with nightmare and magic. Myers' characters exist within a deluge of impressions that evoke a world of terror. 37-73 utilizes a complex interrelationship of image, sound and subtitles, each speaking to a differing reality . . . a 'tour de force' conceptually and technically. 37-73 is great filmmaking." —Owen Shapiro

"As at Ann Arbor, the most interesting film at this festival (Kenyon) was Richard Myers' 37-73." —Ed Daniels, *Filmmakers Newsletter*

"I think 37-73 is an extraordinary work, and the best of [Myers'] long films. I am astonished by [his] skill in image making, and his power to evoke the crazy pain of being an artist. It is a haunting work, with unforgettable scenes . . ." —James Broughton

Award Winner at: Ann Arbor Film Festival, Athens Film Festival, Kenyon Film Festival, Virginia Commonwealth (Richmond, Va.), Gold Hugo award at the Chicago International Film Festival, 1974).

NAMETH, Ron

THE GUNA REELS, Part 1 **16mm 45 min. color/B&W/sound $60 rental**

The "GUNAS" are the 3 qualities of life expressed in eastern Indian philosophy.

The film is an attempt to encompass and convey as pure experience where "we" have been, where "we" are now, and where "we" might be.

Part 1—Begins at the beginning and proceeds to the middle of "where we are now."

The YIN SIDE OF YIN/YANG. The "DARK" SIDE.

The film was not constructed from preconceived ideas but "grew" out of experiences and conjunctions which occurred spontaneously during its making. Only after its completion was there an understanding of what it was.

11:22 **16mm 11:22 min. color/sound $18 rental**

Sound by Mike Lytle.

O, the last trumpet, loud with strangely strident brass.

The Silences through which the Worlds and Angels pass: O stands for OMEGA.

His eyes' deep velvet glow.

We have found it again.

What?

Time without end. Tis the Ocean gone for a walk with the Sun.

Most of the images for 11:22 were electronically constructed from mixed pure sound sources, generated into images. The sound track is cyclic rhythms of pure sounds which increase in intensity till they become one.

Award from Chicago International Film Festival, 1970.

MUSICIRCUS **16mm 12 min. color/sound $18 rental**

Recorded sound by Jaap Speck.

An event brought together by John Cage.

Music-sound, life in the round.

With creative contributions from Ben Johnston, Lejaren Hiller, Sal Martirano, Mike Holloway, Herbert Brun, Gordon Mumma, David Tudor, Josie de Olivera, Tony Zamora, Toshi Ichiyanagi, Claude Kipnis, Norma Marder, Bernard Rands, George Newton, Ken Gaburo, Childs, Maderna, Santoro, and "others present in spirit."

Mr. Cage notes: "You'll hear all the music at once. You won't be able to hear a thing, you'll be able to hear everything. It will be a stand-up, eat-in, music-out, freak-down."

UPPER U.S. **16mm 20 min. B&W/sound $30 rental**

A look at and into sculptor Steve Auslender as himself, El Gonad; Momser Von Sheisskopf. Made before DR. STRANGE-LOVE, but very much the same feelings and black humor, yet not without compassion.

During its run at the Black Gate Theater, NYC, it was descriabed as "war games between the master builder and his dolls."

Winner of an award for Outstanding Film, Kent Film Festival, 1965.

Richard Myers said, "I felt the film to be the warmest and most intimate personality at the festival, and am happy to have seen it."

GRIND 16mm 6 min. B&W/sound $9 rental

Made with Bill Wegman. Sound by Mike Lytle.

Actions and textures: an operation.

Equipment: garbage disposal.

Material for disposal: timex watch, Love letters, metal lids, feathers, marbles, onion, Vaginal diaphragm and ointment, athletes foot powder, Birds from a McDonalds bag.

William Wegman's mind, 1967.

It's black and white but mostly grey. If it proves to be too much, you might want to balance it with the film 11:22 or John Jost's FLOWER or Kurt Heyl's LYEH TRUK or Tom Dewitt's and Scott Bartlett's OFF/ON or anything else you know of.

THE ALPHABET 16mm 10 min. color/sound $15 rental

'A' to 'Z' not dull and dead, but found in the living everyday landscape. A kinetic alphabet, so that kids could have fun with it.

A b C d e F g H i J k L m N o P q R s T u V w X Y Z

NAN, David

ASTRO-APROJECTIONS 16mm 11 min. color/sound $20 rental

An inner-outer space celebrational where separate bodies merge into an organic-celestial consumation of being, creating in a timeless instant, energy seeking the infinite. Most successfully shown by using a panavision lens on the projector for a wide-screen effect.

Shown at the Monterey Film Festival in 1970.

NEIDHARDT, Jimmy

HELEN'S "F&T" RESTAURANT (1973) 16mm 6 min. color/sound $10 rental

One of a series about Americans at work. St. Patrick's Day, Boston. Rush hour in a short order restaurant with waitress, Helen. The film races with Helen through a busy, crowded lunch hour, picks up her mannerisms and style and humor, and conveys the atmosphere of the restaurant on that day.

THE DOCTOR, SAN FRANCISCO (1972) 16mm 34 min. color/sound $35 rental

Made with John Terry.

The subject is my father, an eccentric retired doctor living in San Francisco. Although we ordinarily don't interfere with our subjects, I did on this one to bring something out about our relationship. The film is a funny and compassionate view of an extraordinary man who dropped out of the straight life to become bohemian.

AN AFFAIR TO REMEMBER (1970) 16mm 15 min. color/sound $20 rental

How do people talk about sex? What words do they choose to tell others about intimate experiences, and in what tone do they speak when they're talking about it? Here, a young woman describes a love affair she had.

Second prizewinner, Erotic Film Festival, San Francisco, 1972.

Production by Susan Woll, John Terry, and Jimmy Neidhardt.

PRESTO (1973) 16mm 16 min. B&W/sound $10 rental

Made with John Terry.

Magicians and hobbyists are the subjects; it was recorded at the 50th anniversary of the Society of American Magicians. It has the air of a trade show or lodge meeting with this big difference: everybody is running around asking you to pick a card from their deck and talking about sawing a woman in half or vanishing a silk. There are some fine magicians caught in performance.

HARD TIMES (1970) 16mm 23 min. B&W/sound $25 rental

About the making of a stag movie. The movie company pretty much follows the line of least resistance in shooting, scripting, and acting in their film. They display a tour de force of sleeze that even in these liberal times seems kind of disgusting. The action is followed both on and off camera.

Production with Jun Kobashigawa.

NURSING HOME CAPER (1970) 16mm 8 min. B&W/sound $5 rental

An unusual story of real tragedy and murder in a news item prompted this film. In hard-nose police blotter fashion, we interviewed a bed-ridden ex-detective who shot, from his bed, a group of young felons terrorizing the inmates in his mother's small nursing home in Dorchester, Massachusetts.

JIMMY GUITAR (1968) 16mm 2 min. B&W/sound $5 rental

The belief that everyone is a star prompted me to play out a rock 'n' roll fantasy of mine. I picked up a broom, turned the music on loud, and stood before the camera to do my act.

Prizewinner N.E.S. Film Festival, 1971.

MOON (1970) **16mm 10 min. B&W/sound $5 rental**

Stock footage reconstruction about the first child astronauts to visit the moon.

INTERVIEW WITH HOWARD (1969) **16mm 5 min. B&W/sound $5 rental**

The classic case of somebody who wants to be filmed, but when confronted with the reality of film speeding through the camera and people standing by watching, suddenly can think of nothing to say and becomes angry or hysterical from embarrassment.

THE MARTIAN REPORT

The MARTIAN REPORT is the collaboration of a documentary filmmaker and a science fiction writer. By creating our own scenarios around real institutions, we are able to turn the entire city of San Francisco into our set and the population into our cast. Unrehearsed interviews are placed within a fantasy framework, enabling people to comment on their own myths and social institutions in a non-threatening manner. Our flexible scripting and verite-style camera work are the basis for a seminar on low cost video production for CATV. Contact the filmmaker through Canyon for details.

NEKES, Werner

SCHWARZHUHNBRAUNHUHNSCHARTZHUHNWEISSHUHNROTHHUHNWEISS ODER PUT-PUTT
16mm 10 min. color/sound $15 rental

Title: blackchickenbrownchickenblackchickenwhitechickenredchickenwhite or put-putt (put-pick, putt-dead).

Model for the development of the action of the light:

put put put put put
put put put
put put put put put
putt
putt putt
putt putt
putt

11. being used as the expression of movement: a chicken.

111. collage of music out of 200 different beginnings and ends of compositions.

Festivals: Knokke/Student film Mannheim/Oberhausen/London Short Film week/Stuttgarter Filmtage/Palermo sesta settimana internationale/Internationale Filmwoche Mannheim/Munchen European Filmmaker/Hamberger Filmschau . . .

Copies are owned by: Cinematheque Royale de Belgique; Interantiones; Osterreichisches Film-museum; Institut fur Jugenbildung Dornberg.

Screenings: Paris, Hamburg, London, Brussel, Wien, New York, Koln, Florenz, Rom, Odense, Mailand Munchen, Amsterdam . . . Los Angeles . . .

Prizes: International film prize Brasilia.

Germany Bambi for all my films (about 30) 1968 as the best films in art. Werner Nekes founded Hamburg Cooperative in 1967, Hamburger Filmschau since 1967 (all films entered are screened, no prizes), leading a cinema "Prokinoff" for independent films in Hamburg. Is teaching in Hochscule fur Bildende Kunste on film.

Other distribution: London Co-op, Hamburg Co-op, Cinemaindependente Italia.

SPACECUT (1971) **16mm 42 min. color/sound $60 rental**

"gurtrug Nr. 1" (1967) **16mm 12 min. color/sound $20 rental**

T-WO-MEN (1972) **16mm 90 min. color/sound $130 rental**

DIWAN (1973) **16mm 85 min. color/sound $130 rental**

MAKIMONO (1974) **16mm 38 min. color/sound $38 rental**

"One can see again the very beautiful MAKIMONO of Werner Nekes already presented at the Cinematheque Francaise . . . is beyond the experimental. It's a work which gives itself as—and gives us—the joy and excitement of fullness." —Helmuth Fenster, *L'Art Vivant*

NEKES, Werner and Dore O.

JUM-JUM **16mm 10 min. color/sound $15 rental**

Dimensions of movement:
1. swinging movement
2. changes of light
3. constellations of persons and objects

Materials:
1. fixed camera
2. destruction of emulsion
3. turning of pictures

Esthetic organisation:
1. polyrhythmic
2. rhythmic monotony
3. aleatoric within the sequals of cadres
4. succession of sound complexes

Other distribution: See above film.

NEKES, Werner and Bazon BROCK

DAS SEMINAR **16mm 31 min. B&W/sound $31 rental**

A social document:

A. history lesson
contraction of time at a spatial fixed point

B. literature lesson
sum of passion

C. "One should begin at the beginning once more."
Falsification of a statement in a pornographic style.

Other distribution: See above films.

NELSON, Barbara

REENTRY **16mm 9 min. B&W/sound $10 rental**

Starring Phyllis Courtney.

First Place Award: Philadephia Community College Film Competition. 1975. Semi finalist: Regional competition of Academy of Motion Picture Arts & Sciences Student Film Awards, 1975.

"This film applies to men as well as women." —Chuck McNeil, Monaco Labs.

Ours is such a couple-oriented society that the prospect of divorce fills us with panic. "How will I cope with the loneliness?"

REENTRY's subject is a woman dealing with depression caused by such fears. Her alternatives seem limited as she focuses on suicide but out of crisis emerges growth and her "reentry."

Phyllis Courtney's effectively disturbing portrayal of the woman is intensified by an equally disturbing soundtrack. We see, hear and especially feel her struggle.

NELSON, Gunvor

SCHMEERGUNTZ **16mm 15 min. B&W/sound $15 rental**

By Gunvor Nelson and Dorothy Wiley.

First Prize Ann Arbor Film Festival, Prize Kent University Film Festival, Prize Chicago Art Institute Film Festival.

"SCHMEERGUNTZ is one long raucous belch in the face of the American Home. A society which hides its animal functions. beneath a shiny public surface deserves to have such films as SCHMEERGUNTZ shown everywhere—in every PTA, every Rotary Club, every club in the land. For it is brash enough, brazen enough and funny enough to purge the soul of every harried American married woman." —Ernest Callenbach, *Film Quarterly*

FOG PUMAS **16mm 25 min. color/sound $25 rental**

By Gunvor Nelson and Dorothy Wiley.

Awards: Prize at Belgian International Film Festival, Knokke Le Zute, 1968. Shown at International Short Film Week, 1968 (British Film Institute). Shown at Oberhausen International Film Festival.

Collections: Museum of Modern Art, N.Y.; Belgian Film Archives, Brussels.

"FOG PUMAS is an updating of surrealism. It really teases the viewer because you know something is happening, but you don't know what it is. Some of the carefully composed shots are just long enough to allow involvement, and others just quick enough to be concerned with abstract graphics. The sound track has the admirable quality of being an integral part of the film." —Don Lloyd

MY NAME IS OONA **16mm 10 min. B&W/sound $12 rental**

Shown at Oberhausen Festival; BBC TV, England; CBS TV, U.S.; Cannes Film Festival. Sold to French TV.

"The film does not slip, lose its grip, falter or preach. It is magic, totally, it is deep and powerful. It strikes chords in the human Hall of Memories. In essence it is one of the first filmic masterpieces of the new wave films." —Larry Jordan

"But the revelation of the program is Gunvor Nelson, true poetress of the visual cinema. MY NAME IS OONA captures in

haunting, intensely lyrical images, fragments of the coming to consciousness of a child girl. A series of extremely brief flashes of her moving through night-lit space or woods in sensuous negative, separated by rapid fades into blackness, burst upon us like sweet firework clusters, caught by a beautifully fluid camera. Staccato shots of playful, ultimately almost erotic contact with a friend, are followed by the girl, in flowing garment, riding atop a horse along an indistinct landscape, much like a fairy-tale princess, with a late sun only partially outlining her and the animal in silvery filigree against the encroaching darkness; one of the most perfect recent examples of poetic cinema. Throughout the entire film, the girl, compulsively and as if in awe, repeats her name, until it becomes a magic incantation of self-realization." —Amos Vogel, *The Village Voice*

KIRSA NICHOLINA **16mm 16 min. color/sound $20 rental**

Credits: Parents, David & Ellis Woeller; Music, David Woeller.

Awards: Diplomate—Oberhausen Festival, 1970; Diplomate—Der Jugend Filmothek, Oberhausen.

Purchased for Finnish TV and Swedish TV.

Shown at National Film Theatre, London.

"That Gunvor Nelson is indeed one of the most gifted of our poetic film humanists is revealed in KIRSA NICHOLINA, her masterpiece. This deceptively simple film of a child being born to a couple in their home is an almost classic manifesto of the new sensibility, a proud affirmation of man amidst technology, genocide, and ecological destruction. Birth is presented not as an antiseptic, 'medical' experience (the usual birth film focuses on an anonymous vagina appropriately surrounded by a white shroud) but as a living-through of a primitive mystery, a spiritual celebration, a rite of passage. True to the new sensibility, it does not aggressively proselytize but conveys its ideology by force of example. With husband and friends quietly present, the strikingly pretty young woman, in fetching terrycloth and red socks, is practically nude throughout; her whole body is seen at times, and for once the continuity between lovepartner and birthgiver is maintained; she remains 'erotic'. We never once forget that she is a woman and that the new life came from sexual desire.

"The desperate romanticism of the new consciousness—a challenge to dehumanization—reveals itself in the foolhardy willingness of these people to undergo the undeniable risk of a home delivery (though an apparently medically trained person is present); and by their cool, 'accepting' attitude of man as part of nature—the pantheism of the modern atheists. Thus she is not drugged, but fully conscious, and following the birth, experiences joy instead of drugged exhaustion; there is so little pain as to throw into doubt the necessity of centuries of female suffering; and instead of 'specialists' coping with a 'problem', we witness human beings undergoing a basic human experience within the continuity provided by conjugal home and bed.

"Quiet guitar music (composed by the father) accompanies the strangely poetic, tactile images, unobtrusively observed by a detached, yet humanist camera; no avant-garde pyrotechnics interfere with the intentional simplicity of the statement. As the baby, still half in the mother's body, begins to emerge, she lovingly, smilingly takes her hand into her own and holds it in an infinitely tender gesture, impossible of fulfillment in a hospital delivery because of drugs and antiseptic precautions. Perhaps, indeed, life must be lived forward as an open-ended adventure and 'security' cast to the winds if we want to become human." —Amos Vogel, *The Village Voice*

FIVE ARTISTS BILLBOBBILLBILLBOB **16mm 70 min color/sound $50 rental**

Bill Wiley
Bob Nelson
Bill Allan
Bill Geis
Bob Hudson

By Dorothy Wiley and Gunvor Nelson.

This film of five (Marin County, Calif.) painters, sculptors, and filmmakers is a personal look at the lives of these close friends at home with their families, at work in the studio, teaching, fishing, drawing together, at parties, openings, etc. The sound track is a collage of comments and music by the artists mixed with personal impressions by friends and acquaintances.

"FIVE ARTISTS is the most beautiful and moving film on artists that I have ever seen." —Joseph Raffael
"Disturbing." —Bob Nelson
"I just love looking at my friends on film" —Dorothy Wiley
"I hate the idea of the film and I never want to see it."
"Our part was the best." —Cornelia Hudson
"Have you ever thought about perambulators?Well, I always thought people shouldn't push other people around." —Bill Geis
"I had to be 35 years old before I realized I was leaving my childhood." —Bill Allan

TAKE OFF **16mm 10 min. B&W/sound $15 rental**

Starring Ellion Ness.

First Prize, Berkeley Film Festival; Prize, Ann Arbor Film Festival; Prize, Humboldt State Film Festival.

A dance, a documentary, a metaphysical striptease.

"Ellion Ness, a thoroughly professional stripper, goes through her paces, bares her body, and then, astonishingly and literally transcends it. While the film makes a forceful political statement on the image of woman and the true meaning of stripping, the intergalactic transcendence of its ending locates it firmly within the mainstream of joyous humanism and stubborn optimism." —B. Ruby Rich, Chicago Art Institute

ONE & THE SAME **16mm 4 min. color/sound $6 rental**

Co-maker: Freude Bartlett.

A self portrait by 2 women filmmakers in celebration of their friendship and filmmaking.

MOONS POOL **16mm 15 min. color/sound $20 rental**

First Prize Bellevue Film Festival; Prize Bijou Film Festival; Prize American Film Festival, N.Y.; BBC TV, London; National Film Theatre, London.

"A masterful and lyrical use of the film medium to portray the search for identity and resolution of self. Photographed under water, live bodies are intercut with natural landscapes creating powerful mood changes and images surfaced from the unconscious." —Freude Bartlett

TROLLSTENEN **16mm 2 hrs. color/sound $120 rental**

TROLLSTENEN, laced with memories and dreams from the past, is a multi-layered personal documentary of the life of my parents and family in Sweden.

NELSON, Robert

PLASTIC HAIRCUT (1963) **16mm 15 min. B&W/sound $15 rental**

Mime R.G. Davis and actress Judy Goldhaft participate in bizarre absurd settings created by painter William Wiley and sculptor Robert Hudson. Steve Reich's sound montage precedes a highly informative interview between R. G. Davis and R. Nelson.

OH DEM WATERMELONS (1965) **16mm 12 min. color/sound $15 rental**

Sound track by Steve Reich.

This film originally was shown as a part of the San Francisco Mime Troupe's production "A Minstrel Show".

"Robert Nelson's marvelously effective short movie literally bursts from the screen in blazing color to lampoon the most derisive negro stereotype in the book—the watermelon." —*San Francisco Examiner*

CONFESSIONS OF A BLACK MOTHER SUCCUBA (1965) **16mm 16 min. B&W/sound $16 rental**

Violence, sex and TV commercials are recurrent themes.

"I'd imagine CONFESSIONS could cause some kind of riot, in fact, if you show it in Austin." —*Film Quarterly*

THE AWFUL BACKLASH (1967) **16mm 14 min. B&W/sound $15 rental**

By Robert Nelson and William Allan.

"The seemingly endless tugging at loops and knots involves the viewer in an almost physical sense." —Notes from The Garage Door

THE OFF-HANDED JAPE (1967) **16mm 9 min. color/sound $10 rental**

Dr. Otis Bird and Butch Babad, at the bidding of Robert Nelson and William Wiley, off screen, demonstrate many common japes.

"This film can be of immeasurable aid to would-be actors who are weak in the jape." —W. W.

GRATEFUL DEAD (1967) **16mm 7:30 min. color/sound $15 rental**

"It plays loose, swirling visually like an underwater dream occasionally blurring into polarizations, chopping or speeding up the action with cuts and loops so that the Grateful Dead become animated cartoon characters." —*Variety*

HOT LEATHERETTE (1967) **16mm 5:30 min. B&W/sound $6 rental**

A kinetic film sketch designed to involve the viewers' muscles.

The rocky seaside cliffs near Stinson Beach, California, hold the wrecked carcass of a '52 pickup that is a rusting monument to HOT LEATHERETTE.

THE GREAT BLONDINO (1967) **16mm 42 min. color/sound $50 rental**

By Robert Nelson and William Wiley.

"BLONDINO use the frame of the 19th century tight-rope walker to speak about the level of risk at which we all live and the foolish beauty of life on the brink when we confront that risk. It all has a strange pre-Raphaelite quality, BLONDINO pushing a wheelbarrow into intricate backgrounds that suggest pictures by Dante Gabriele Rossetti." —*The Stanford Daily*

WAR IS HELL (1968) **16mm 29 min. B&W/sound $40 rental**

By Robert Nelson and William Allan.

Made in cooperation with KQED TV in San Francisco.

"WAR IS HELL is such a delicate blending of cinematic cliches, extremely realistic views of war (the effects on the individuals), and vaudeville blackout, that I still can not understand how they have managed to make it work and work so well." —from a letter received by a TV station that showed WAR IS HELL.

BLEU SHUT (30 MINUTES) (1970) **16mm 33 min. color/sound $33 rental**

"Nelson's extraordinary new film BLEU SHUT is a comic statement on the absurdities of the bourgeois pursuit of pleasure. The film's impressive prismatic style has remarkable depth and is engaging on all levels." —*San Francisco Examiner*

". . . Those parts in BLEU SHUT are sharp and clear, expanding and extending independent cinema beyond the familiar

seductiveness of playful or outrageous images. The 'underground' film scene is currently alive and making waves." Darrell Forney, *West Art*, 3/20/70

"Though nobody could quite recall any prior instance of pornography in the eight years to date of the film festival at New York's Lincoln Center, an authentic sample was finally offered by Robert Nelson's BLEU SHUT. Shown was actual intercourse. . ." —Robert J. Landry, *Variety*, 9/23/70

KING DAVID (1970) **16mm 16 min. color/sound $30 rental**

By Robert Nelson and William Henderson.

"Henderson and I filmed KING DAVID at South Park in San Francisco. The film is a documentary style record of KING DAVID and of what took place before we found him." —R. N.

NICHOLS, Constantine and Hans HALBERSTADT

60 SECOND DELAY **16mm 7 min. B&W/sound $7 rental**

Credits: Music by Orion. Recording by Jameson Goldner.

The sensations of skydiving are suggested through the use of editing techniques and slow motion photography. Rhythmic patterns in the cutting convey the sensual pleasure of climax in one of its other than sexual forms.

NOLAN, Roy

G.I. JOE MEETS BARBIE DOLL **16mm 6 min. color/sound $10 rental**

A pornographic, comedy satire using the two dolls as symbols of American standards. Their love encounter is set to early rock 'n roll music. G.I. Joe represents American male virility and Barbie Doll, Miss America, the American ideal of womanhood. An animated pixilation technique is used to bring the dolls to life.

Shown on Mike Getz's Midnight Circuit.

NOREN, Andrew

THE WIND VARIATIONS **16mm 3 min. color/silent $20 rental**

OBERHAUS, Patricia

A-DAY-IN-THE-WOODS **16mm 3 min. B&W/silent at 18 fps $3 rental**

Credits: George Dawson, Maureen Shockley, Sheryle Smith, Wes Tanner, and a pirate girl of Telegraph Ave. . . . unknown, alas.

This is my first movie. It is I guess, a "Victorian Weed Commercial", a picnic in the Berkeley Hills with a magician, a milkmaid, a "fashionable professionable lady", a wood pest, played by Wes Tanner, and a "Telegraph pirate lady", anona-mouse.

GARHARD NICHOLSEN **16mm 3 min. color/silent at 18 fps $3 rental**

A comedy. A personal portrait of sculptor, Garhard Nicholsen. Garhard is a metal sculptor; he casts bronze, makes prints, takes prints, makes stained glass walls, he is always just like in my movie.

HAM HOX **16mm 3 min. color/silent at 24 fps $3 rental**

Credits: Tony Curtis, Kirk Douglas, Bob Dylan, James Cagney, James Dean, the Phantom of the Opera, Lon Chaney Sr.

This is a manipulative collage movie. Myself on camera, borrowed, and a Berkeley High School student, on the movement of pieces at my command, a Miss Stephanie Harvey. It's an uncut movie blown up from Super 8mm to 16mm. A superhero love story, see Kirk Douglas and Tony Curtis in a tender moment with their chain mail down.

THE STORE ON TELEGRAPH **16mm 18 min. color/sound $25 rental**

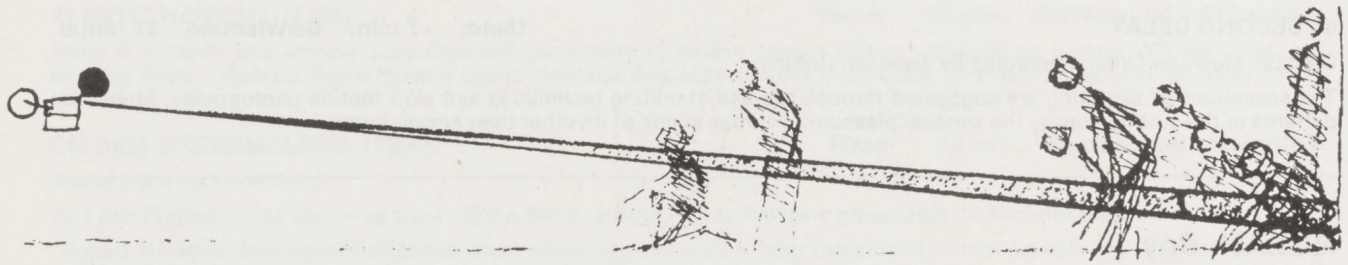
Credits: All the people of the Avenue at their most beautiful.

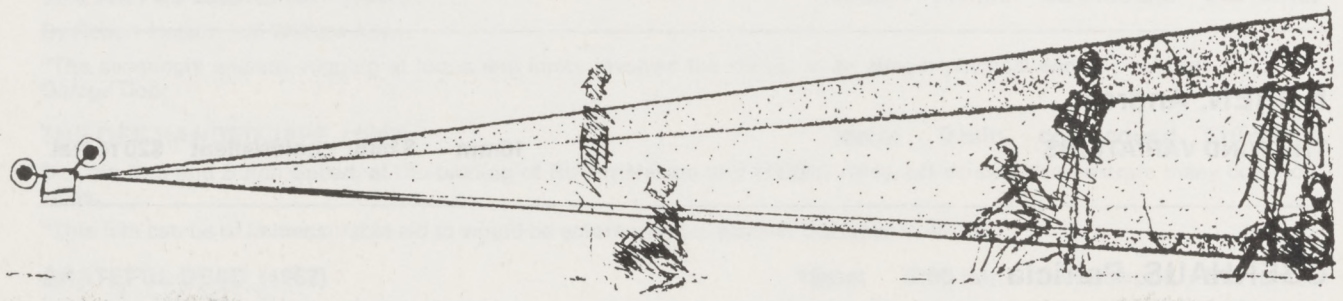
We opened the store—as a joke—a put-on, to ire the money grabbers—on Telegraph. The first light shows happened in the store window (pre Dog & Fillmore). The film was made the last day of the Store in our care, as it was its most beautiful that last day. But it had become a lot of work and our heads were needing a rest. The sound track is taken from our ol' juke box and has the ol' 78's—Pine Top Smith Boogie, Blind Boy Fuller, Jimmy Yancy. etc.

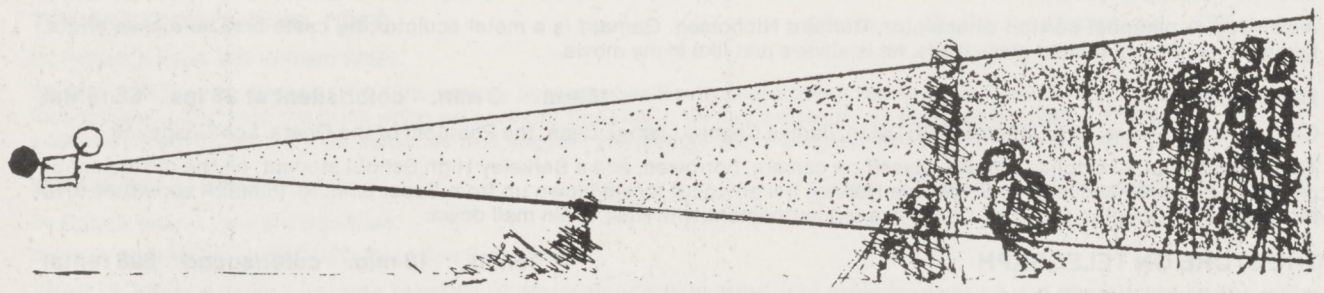
LINE DESCRIBING A CONE

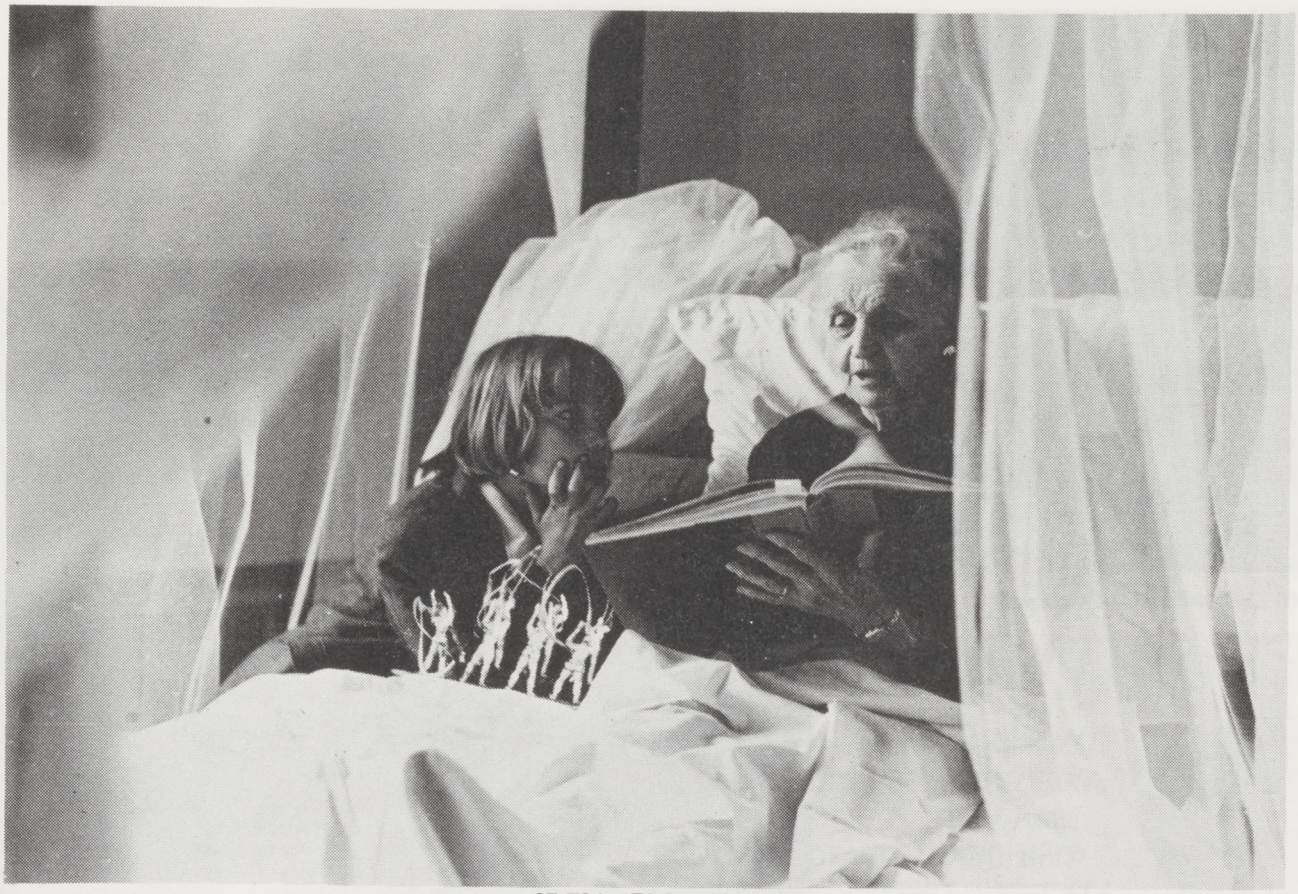
Anthony McCall 1973 30 mins

Winner of The Marie Josi Prize at The Fifth International Experimental Film Competition at Knokke Belgium 1975





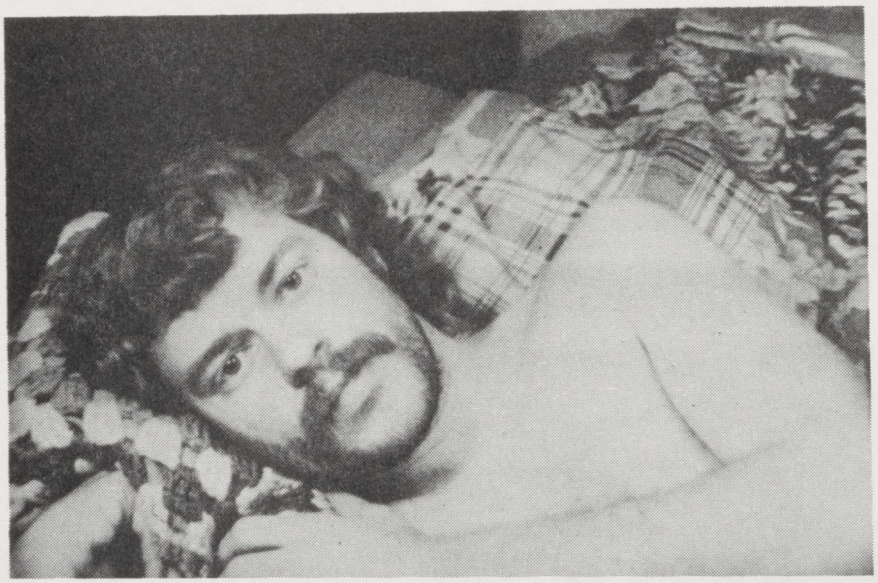




37-73 by Richard Myers

AKRAN by Richard Myers

Cast and Filmmaker



CONFESSIONS by Curt McDowell

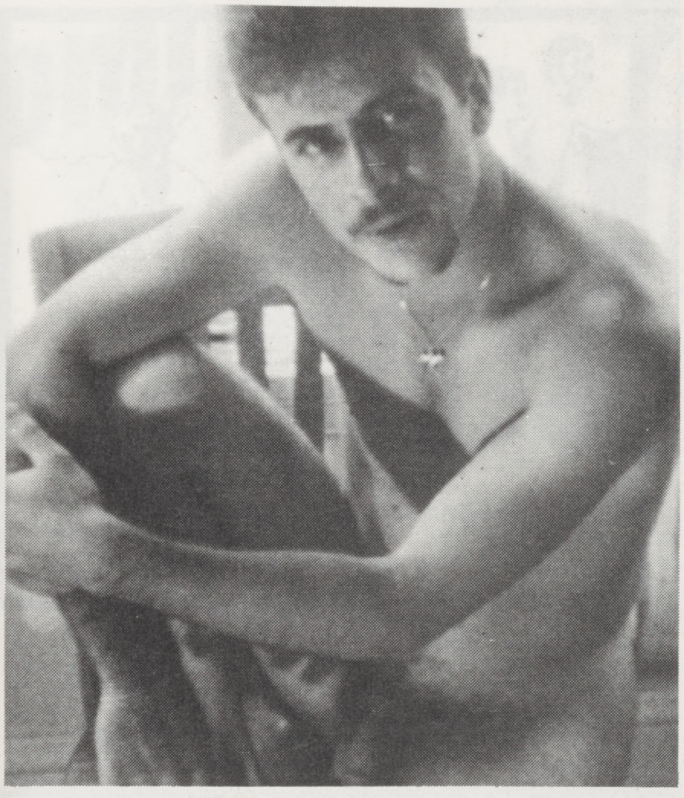
Curt McDowell

Barbara Linkevitch

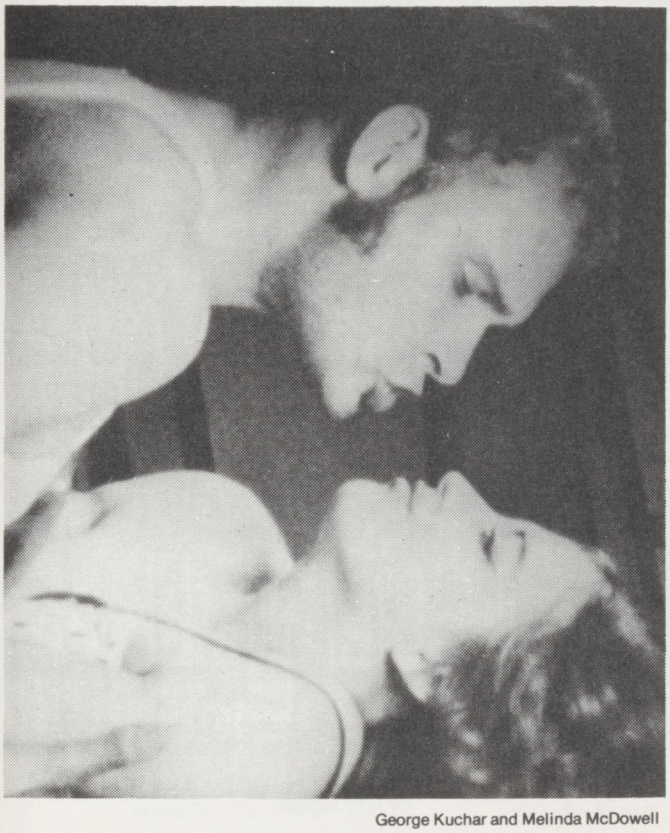
NUDES (A SKETCHBOOK) by Curt McDowell

TASTELESS TRILOGY by Curt McDowell

Ainslie Pryor

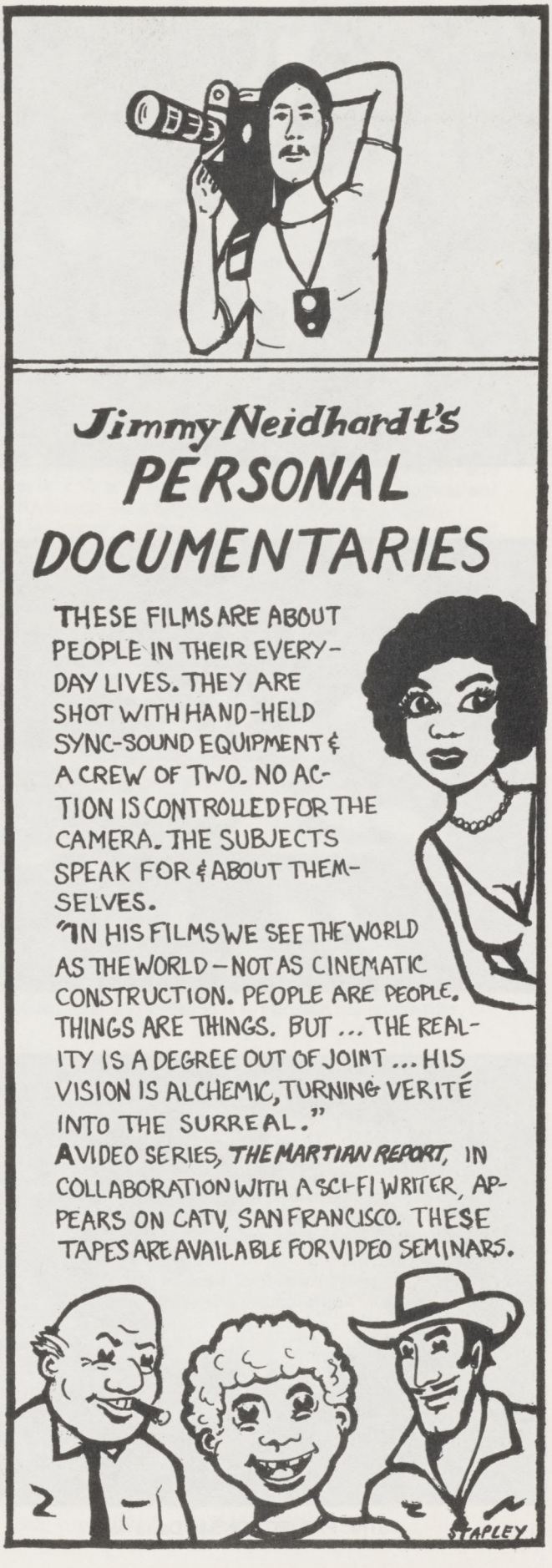


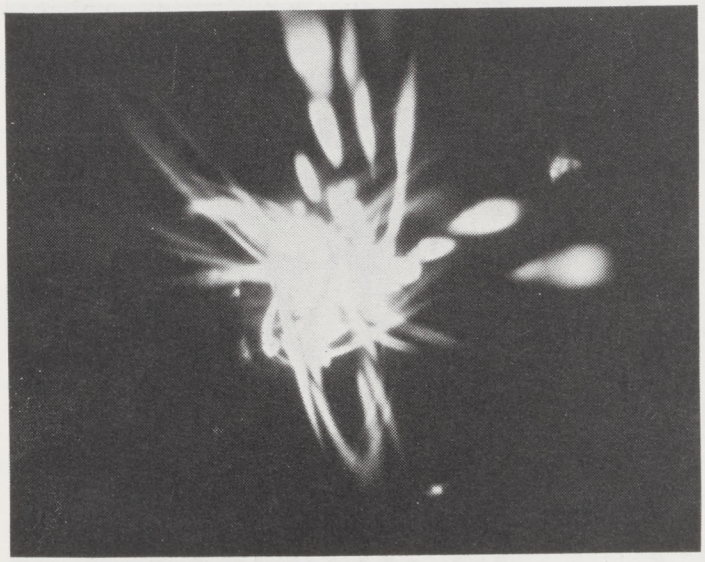
RONNIE by Curt McDowell

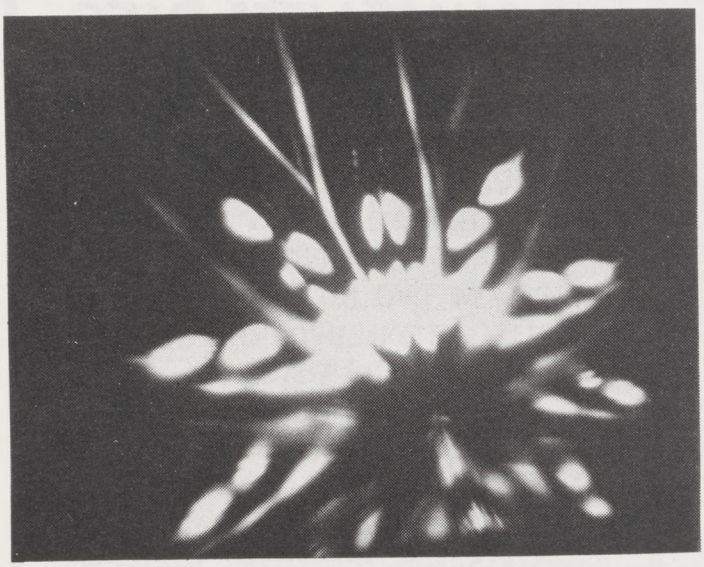


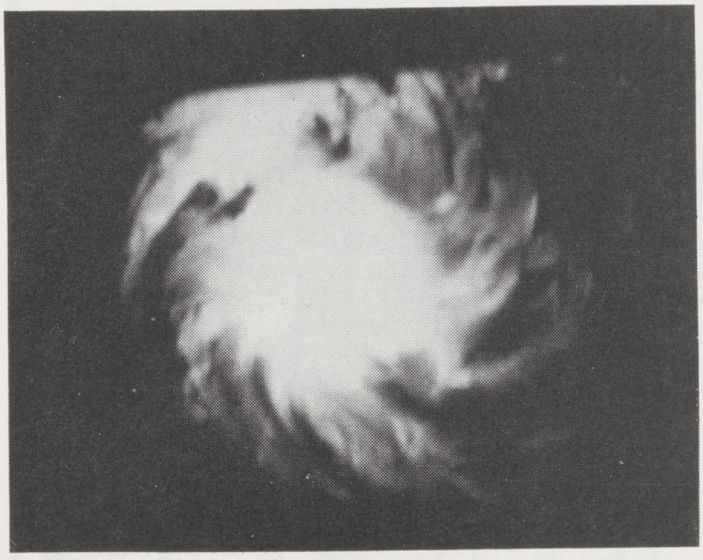
George Kuchar and Melinda McDowell

BEAVER FEVER by Curt McDowell

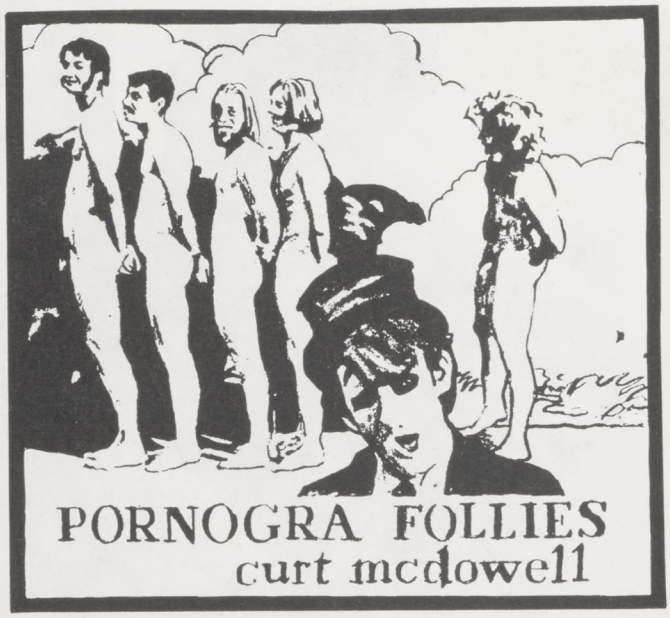

Jimmy Neidhardt's
PERSONAL
DOCUMENTARIES
THESE FILMS ARE ABOUT PEOPLE IN THEIR EVERY-DAY LIVES. THEY ARE SHOT WITH HAND-HELD SYNC-SOUND EQUIPMENT & A CREW OF TWO. NO ACTION IS CONTROLLED FOR THE CAMERA. THE SUBJECTS SPEAK FOR & ABOUT THEMSELVES.
"IN HIS FILMS WE SEE THE WORLD AS THE WORLD – NOT AS CINEMATIC CONSTRUCTION. PEOPLE ARE PEOPLE. THINGS ARE THINGS. BUT ... THE REALITY IS A DEGREE OUT OF JOINT ... HIS VISION IS ALCHEMIC, TURNING VERITÉ INTO THE SURREAL."
A VIDEO SERIES, THE MARTIAN REPORT, IN COLLABORATION WITH A SCI-FI WRITER, APPEARS ON CATV, SAN FRANCISCO. THESE TAPES ARE AVAILABLE FOR VIDEO SEMINARS.
STAPLEY

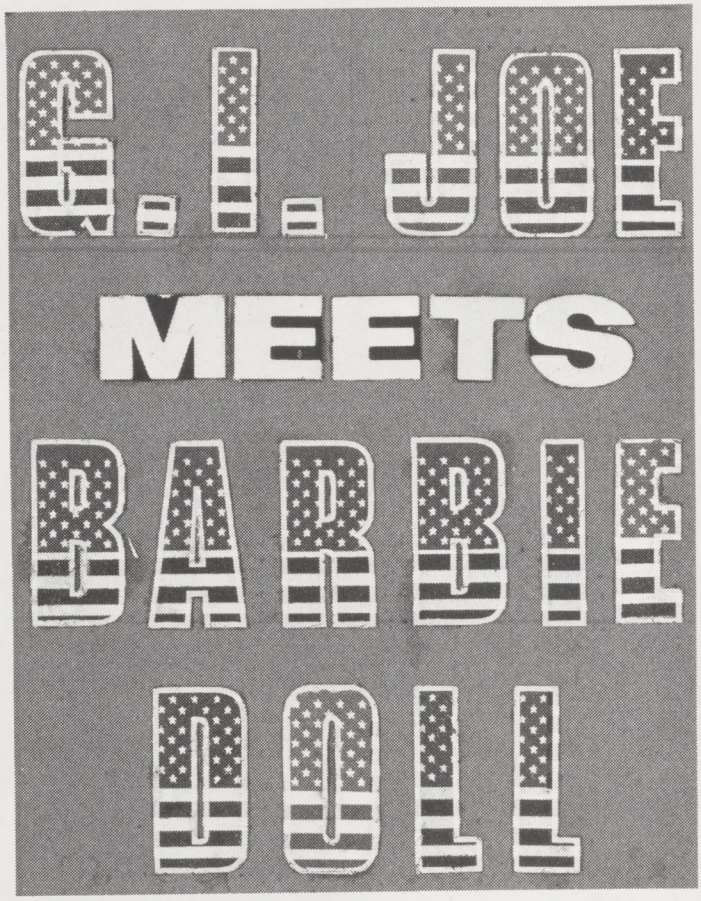






ASTRO PROJECTIONS by David Nan





by Roy Nolan

Coming. . . 4 *(maybe more)* in '76!

new films by Bob Parent. . .

SoHo Melange

A trip through SoHo. . . . A comment on the transformation of an artist's living/working district into the "Coney Island" of the art industry. . . . A compilation of street events of contemporary SoHo. . . edited and structured as an expression of the crucifixion, interment and resurrection (?) of SoHo as an artist's community (where now only the commercially successful can afford to live). . . . Filming started in the fall of '73 and includes most of the street (or sidewalk) 'pieces' performed by various artists of the avant garde up to June of '75. . . . Anticipated length:30 min. (approx.), mostly color, some events in b/w, 16mm, sound (editing incomplete at presstime).

*EXSEMABFI: Symmetry No. 1 (bi-longitudinal)

This film is the first of an anticipated series concerned with symmetrics—symmetrical time patterns in this instance. The dominant patterns are time manipulation within elapsed time and space penetration during passages of time. A second and more subtle symmetry also exists in subject-time patterns. There is also a juxtaposition of on-the-scene inspiration/improvisation over a pre-determined structure, a structure which—in essence—is a beginning-to-end time symmetry.

The time patterns were established by making footage notations whenever a change occurred—subject, speed or focal length—during the first half of the filming. This pattern was followed in reverse during the second half, thus establishing the symmetry and constituting the pre-planned structure. The events (ball-game,traffic, etc.) that occurred while filming inspired the when-and-how of these changes during the first half. With the patterns now fully determined, the selections for the balance of the filming were improvised from new events as they occurred.

Time was compressed, but unaltered in chronology, by using a variety of slowed filming speeds (24, 18, 12, 8, 2, 1, ½, & ¼fps) in randomly selected progressions. Thus some five hours of elapsed time was condensed to about ten minutes on the screen with corresponding accelerations in subject movement. As a counterpoint, the sound track speed remains "normal" and constant throughout.

Spatial manipulation was controlled by use of a varifocal lens (10:1 ratio). Although the camera remained stationary (except for pans and tilts) a strong feeling of movement in space is achieved with each zoom. This spatial movement is further enhanced by a sound track comprised of sounds indigenous to the locale. Changes in loudness and choice of sounds are parallel to the images so as to produce a maximum effect of **zooming in space**. In a way, these sound track patterns also create a fourth symmetry.

*EXSEMABFI: Asymmetry No. 1

This film is sort of an antonym to **EXSEMABFI: Symmetry #1.** Although it, too, is filmed with time-lapse techniques, there is neither symmetry in the pattern of speed changes nor in the movement of the camera. Although both films record the passage of day into night, the structure here is that **there is no formal structure.**

In the images, a breeze is evident, somewhat paralleled by the soft tinkling of wind chimes in the sound track. However, any synchronization of sound and image is purely coincidental—intentionally part of the **structure.**

Whereas in **Symmetry #1** the intent is to create interest through the selection of events and corresponding treatment, in **Asymmetry #1** interest is created by establishing a reflective, meditative mood and allowing it to pervade the entire film.

*EXSEMABFI: Coney No. 1

Coney Island, like most amusement parks, is a mish-mash of gaudy colors, lights, movement, sounds and people—many flaunting their bodies. A virtual proliferation of visual material for experimentation with abstracts of motion, color, design, sound, etc. that piqued my interest.

This film (#1) is the first of an intended series in which I try to fragment some of this kaleidoscope and re-arrange the pieces into a new visual experience. A project which started simply as a series of visual experiments has resulted in some nine hours of 8mm footage and more than 500 color slides. **#1** involves only a small portion of this total material.

The use of a small automated 8mm camera (later enlarged to 16mm) made possible several techniques, visual effects and a candidness that would have been impossible with larger format equipment. Animation from the slides (in 8, double-8 and 16mm) spawned an otherwise unobtainable creation of images, sequences and timing.

The sounds that blast the ears at any amusement park originate from two basic sources, ambient (voices, rumble of a roller-coaster, etc.) and extraneous (records, radios, carousels, etc.). Appropriately, the sound track is a collage of synonyms and antonyms—completing the surreal "trip."

bp

* **EXSEMABFI: EX**perimental **SEM**i **AB**stract **FI**lm.

Each film, as released, will be available from:

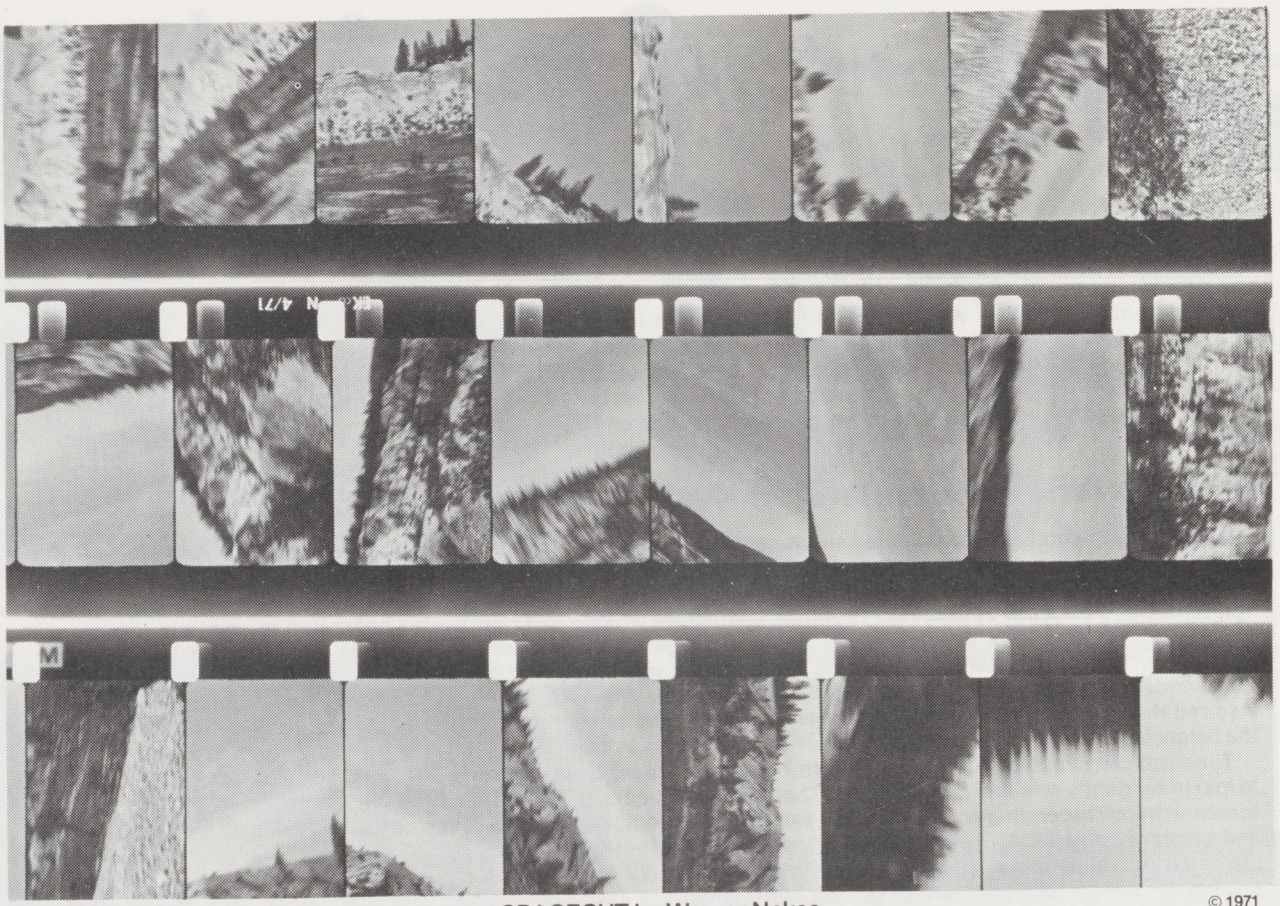
Canyon Cinema Cooperative
Rm. 220, Industrial Center Bldg.
Sausalito, Ca. 94965

Film-makers Cooperative
175 Lexington Ave.
New York, N.Y. 10016

Cooperative Cineastes Independants
2026 Ontario E.
Montreal 133, P.Q. Canada

For further information or to receive announcements of new releases, write to:

bob parent, box 99, prince sta., new york, n.y. 10012 [212] 777-3095

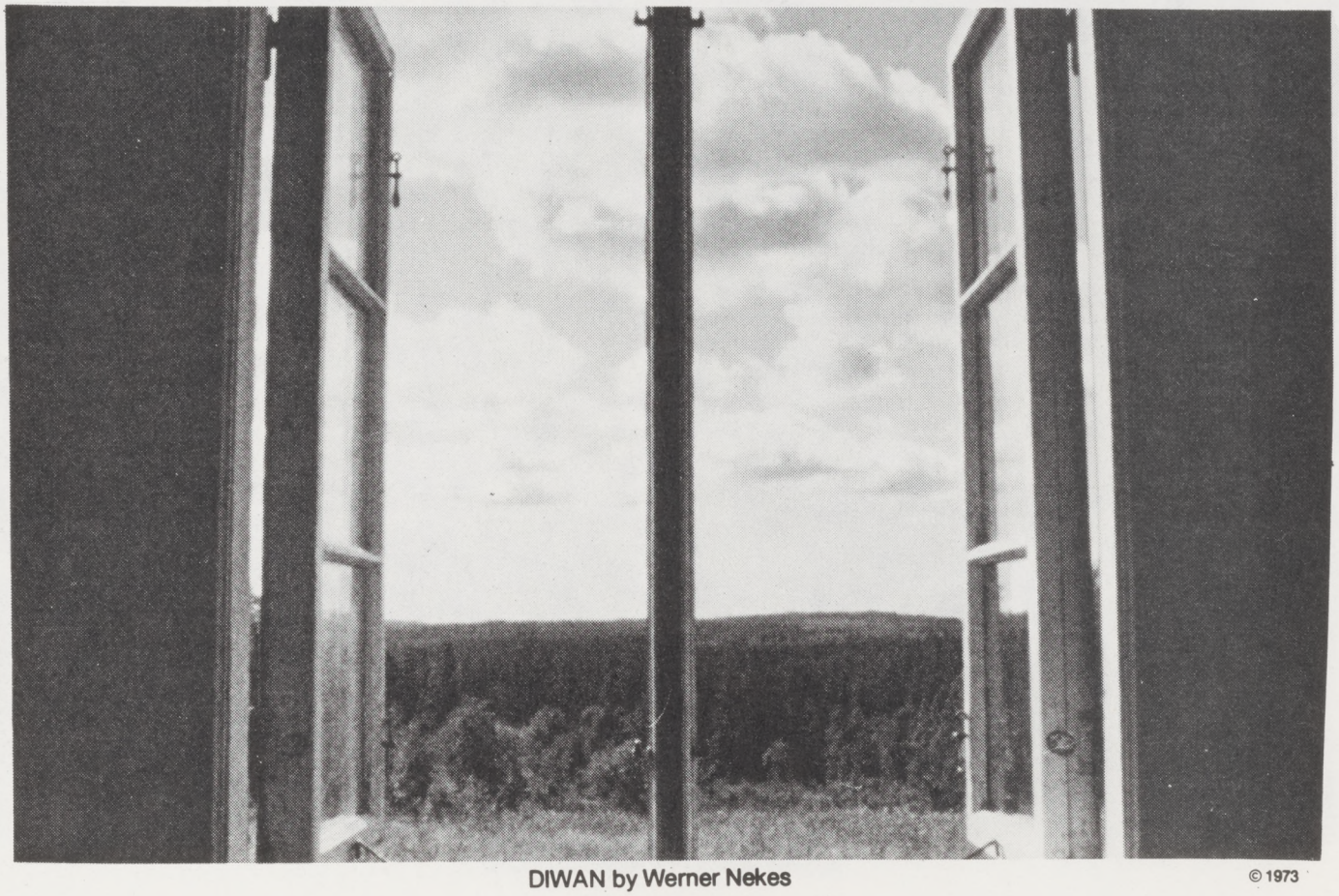


SPACECUT by Werner Nekes © 1971

KASKARA by Dore O © 1974

ALASKA by Dore O

© 1968



DIWAN by Werner Nekes

© 1973

photo by Mats Holmstrand

TROLLSTENEN by Gunvor Nelson

TROLLSTENEN by Gunvor Nelson

TROLLSTENEN by Gunvor Nelson

OBERN, Vaughn

PURPLE HEART **16mm 1 min. color/sound $3 rental**

A powerful anti-war film made as a television spot-announcement. Its controversial nature frightened network executives from actually showing it on the air. Meanwhile, it has won numerous awards at major film festivals.

HEY, MAMA **16mm 18 min. B&W/sound $20 rental**

A candid, completely uninhibited look at the negro urban sub-culture in Venice, California; considered by many critics to be the best film produced to date on the black ghetto. Winner of innumerable awards. Suggested for mature audiences.

Sale price: $140.

SNATCHES **16mm 10 min. color/sound $10 rental**

Produced on assignment for 20th Century-Fox Studios this film was to serve as a promotional documentary for Noel Black's feature: COVER ME, BABE. Instead Obern produced a biting documentary insight into the creatively sterile conditions under which major studio features are made. Ironically, the feature was shelved after only a one-week release while this short went on to win critical acclaim at several major film festivals.

AN AESTHETIC QUALITY **16mm 4 min. color/sound $5 rental**

"... the camera wanders around an apartment filled with an incredible amount of Nazi memorabilia while the owner describes its beauty ... the effect is almost as sickening as a piece of authentic concentration camp footage." —*L.A. Times*

Sale price: $60.

EIGHT **16mm 7 min. B&W/sound $5 rental**

A suspiciously lecherous looking man is seen driving around in his car, checking out various groups of young boys at play. Finally, he comes upon two boys playing soldier. As he slowly drives past them, they shoot him with their toy rifles. The man suddenly slumps motionless over his steering wheel, and his car slows to a stop. Terrified, the boys drop their rifles and run for home. At that point, the man sits up, checks off number eight on his scratch pad, and happily drives away, revealing the sticker on the rear bumper of his car: NO MORE WAR TOYS!

FRIDAY **16mm 8 min. color/sound $10 rental**

A lyrical film which studies the early mood of the June 23, 1967 peace march in Los Angeles. Dealing with the march before the police riot, it includes a view of the crowds, the marching, the waiting police, Dr. Spock, Rap Brown, and Cassius Clay.

Sound track by Country Joe and the Fish.

Sale price: $100 for non-theatrical purchasers only.

Other distribution: Creative Film Society, Van Nuys, California.

OHBAYASHI, Nobuhiko

CONFESSION **16mm 75 min. color/sound $85 rental**

"CONFESSION is a romantic film. It centers around a group of young people, including several filmmakers, at a town on Japan's Inland Sea. The technique is crisp (Ohbayashi makes television commercials for a living) and the structure is non-linear, and for the most part, non-narrative. We watch developments in the relationships of the people in the film, and a sense of past and future. There is a depth but there is no plot structure.

"A wide variety of influences and references are evident. The romantic quality of the film has a strong French flavor, in fact the introduction mentions Alain Resnais. There are obvious references to American western and silent film characters, and to Japanese sources such as Kabuki theater. Portions of Ohbayashi's TV commercials also appear in the film. CONFESSION remains unmistakably Japanese however, especially in so much as this wide variety (a bombardment) of different influences is reflective of the situation in Japan today.

"The film is on two reels, which the filmmaker regards as being similar to the two sides of an LP record. The audience may flip a coin or otherwise choose which side they will see first." —Ken De Roux

---

OLSON, Ralph

ANGEL OF THE FOREST **16mm 2 min. monochrome/sound $3 rental**

ANGEL OF THE FOREST is a 2-minute anti-violence film. A broken doll in a forest becomes a savior figure. It is a concept film that is quite acceptable for young and old viewers alike.

First Place Award: Marshalltown, Iowa, 1973 All Iowa Film Competition.

BACK TO SCHOOL **16mm 16 min. color/sound $15 rental**

A highly entertaining comedy starring 21 elementary students. A hoodlum returns to his elementary school and remembers a few of the pranks he played as a young bully. This film is excellent for young audiences, and can be enjoyed by adults too. In an educational setting, the film could be used to trigger discussions relating to man's inhumanity to man, values clarification, or acting techniques for the young child. The film presents a moral lesson in an enjoyable manner without being

overbearing. Well worth watching!

BACK TO SCHOOL was funded by a $900 grant from the Iowa Arts Council, and the Williamsburg, Iowa Community Schools. It is made up of several short skits. The skits were created by the children who acted in them. For the most part, the sound track was created or performed by the children also. The film was intended as a way of creatively involving elementary children in the production of a movie.

CUTTING WOOD **16mm 11 min. color/sound $12 rental**

CUTTING WOOD is a serious attempt to record the efforts of an honest and hard working man who uses an old truck in a very unique way to cut fire wood for the furnace in his home. I wanted to document the way that my father-in-law has independently and successfully avoided the energy shortage for thirty years. The film intentionally dwells on the work of the common man. Intended for all ages.

THE EXECUTIVE **16mm 3.5 min. monochrome/sound $5 rental**

THE EXECUTIVE is a 3½ minute comedy showing the eternal triangle through the love struck eyes of a 45 year old woman. Suitable for high school and adult audiences.

I DIPPED MY FINGERS INTO THIS ME'LANGE **16mm 10 min. color/silent at 18 fps $7.50 rental**

This film explores the single frame potential of film. It is a non-narrative kinestasis film composed of 6000 to 8000 separate shots, taken on various trips throughout the United States.

The film tends to increase the rate at which an audience perceives images. By being bombarded with 18 different images per second, the viewer receives an impression of my experiences over the last three years. This film is good for those interested in discovery why movies move.

OMORI, Emiko

THE SPACE BETWEEN **16mm 7 min. B&W/sound $10 rental**

Sometime, unseen in the night, it landed,
nestled in the earth and grew . . .
circular portals provide a graceful frame
for the rounded hills; scalloped roof
sends moving lines across the arches of
its shape; striped shadows creep along
the polished earth-red floor . . . . . .
Impressions of the Marin County Civic
Center designed by Frank Lloyd Wright.
Accepted for showing at 1968 S.F. Film Festival.

OMORI, Emiko and Joshua SMITH

SCULPTURE **16mm 3 min. color/sound $5 rental**

A glint of light and off it soars;
freed from its pedestal, the
aluminum sculpture moves and dances in
the night.

Award at 1968 S.F. Film Festival.

O'NEILL, Pat

DOWN WIND **16mm 15 min. color/sound $20 rental**

Sound: Stan Levine. Mix: Don Worthen.

A thoughtful treatment of some of the problems we (mankind) have been having in dealing with our fellow species, animal and vegetable. Actually an undercover "structural" film, this one seems at first to be some sort of berserk travelogue. I spent years going to travelogues as a child, and still have a great fondness for visiting Natural History museums in strange cities.

First Prize, Ann Arbor Film Festival, 1973.

Other distribution: Serious Business Co.; Visual Resources Inc.

EASYOUT **16mm 9 min. color/sound $15 rental**

Sound: Stan Levine. Mix: Don Worthen.

Has to do with a consideration of one possible conceptual model for human existence: That of a primitive form of yard-

chair, upon which sits The Creator, impassively observing the inexorable flow of His mountains. The name "Easyout" is derived from a commercially available bolt and stud-extracting tool, whose function seemed strangely parallel to that of the film.

First Prize, Kurzfilmtage Oberhausen, 1972. First Prize, Yale Film Festival, 1972. Shown at Cannes, 1974.

Other distribution: Visual Resources Inc.; Serious Business Co.; AFA package.

THE LAST OF THE PERSIMMONS **16mm 6 min. color/sound $10 rental**

Credits: "Is It Love" by Tyrannosaurus Rex.

To some extent an educational film in Persimmon Eating, invaluable to those encountering this delicious fruit for the first time. Also contains some background material on persimmon culture and some intersting animated "wallpaper".

(Universally renounced by film festivals.)

Other distribution: Serious Business Co.; Visual Resources Inc.

RUNS GOOD **16mm 15 min. color/sound $20 rental**

Sound: Cisko Curtis.

A darkish journey down memory lane, to visit some news events, folkways and thought patterns associated with the late forties and early fifties. The film is also concerned with such perceptual phenomena as color-space, "false tones" caused by varying black-white alternations simultaneously seen rhythms set up by multiple repetitive actions, and the use of image outlines as "containers" for other imagery. Sort of a working notebook, which is continued in EASYOUT and DOWN WIND.

First Prize, Ann Arbor Film Festival, 1971.

Other distribution: Serious Business Co.; Visual Resources Inc.; Creative Film Society; AFA package.

7362 **16mm 10 min. color/sound $15 rental**

Sound: Joseph Byrd, Michael Moore. Picture: P. O'Neill.

A bilaterally symmetrical (west to east) fusion of human, biomorphic, and mechanical shapes in motion. Has to do with the spontaneous generation of electrical energy. A fairly rare (ten years ago) demonstration of the Sabattier effect in motion. Numbered after the film stock of the same name.

"Fetishistic." —Isabella Beeton

Other distribution: London Co-op; Creative Film Society; Serious Business Co.; Visual Resources Inc.; AFA package.

SAUGUS SERIES **16mm 18 min. color/sound $25 rental**

Credits: Saw: Chris Casady. Key: Mort Subotnick. Blue Paint: 7-K Color Co. Mix: Don Worthen.

Actually seven short films, one and a half to six minutes long, united by a common sound track. Each is an evolving "still life", made up of meticulously assembled but spacially contradictory elements. For example, in one part the sun can be seen, by its shadows, to be travelling in one direction in the upper half of the screen, and in the opposite in the lower half.

Commentary on Part 5
P. Now you might say this is an interesting sort of design . . .
B. But after a while you'd grow tired of looking at it.
It would lack interest.
P. And so the artist must always temper
his repetition of movements of forms
with what might be called a certain amount of variety.
B. Suppose I enlarged some of them, Changed their direction,
Make some smaller, add dark values and lighter values . . .
P. Or perhaps a tree, sharply contrasting in value from the surrounding shapes.
B. There is sharp contrast, at this point, between the fan and the surrounding objects
In a Great Triangle someplace
perhaps a mile or a mile and a half
above the surface of the Earth.
P. And here we see Order; Order which includes Omission and Alternation from nature.

Tom Berman Award, Ann Arbor Film Festival, 1975.

Other distribution: Serious Business Co.; Visual Resources Inc.

ORT, Myron

"OM" PART III **16mm 4.5 min. color/silent at 24 fps $6 rental**

Looking back with cosmic perspective in eternity. Eternity can be a moment.

"OM" PART IV or "OMMO" **16mm 8.5 min. color/silent at 24 fps $10 rental**

A guided A-structural occurrence in cortical projection space. Ancient jungle web transcendental visions. Sustained complex polyrhythmic singing. Watch as you will, but please listen. —M.O.

OVERLAND VEGETABLE STAGECOACH

FASTEN SEAT BELTS **16mm 3.5 min. color/sound $10 rental**

The Audience is taped to hood of a Chevy and sped across the San Rafael Bridge to Richmond to the tune of "The William Tell Overture".

"YES." —*Pacific Sun*

"A phased rush." —*Baltimore Sun*

"When FASTEN SEAT BELTS came on, our sales dropped 100%." —I. Magnin, S.F.

Awards: Baltimore 6 Film Festival; Marin County Film Festival; S.F. Art Institute F.F.

MRS. FRANKLIN WANTS TO SEE YOU **16mm 5 min. color/sound $10 rental**

Don Novello takes off his Father Sarducci robes and becomes "Mr. Rossi", a less than ambitious employee, who YOU (via subtitles) to get to fire.

Awards: Francis Scott Key Award, Baltimore Film Festival; Baltimore 6 Film Festival; S.E.C.A. Festival, San Francisco; Sinking Creek Film Celebration.

NAJA **S8mm & 16mm 22 min. color/sound $30 rental**

Basic Naja or crescent shaped-design as necklace motif.
Elementary to intermediate silver working technique.
Brief history of Naja symbol, also a brief history of contemporary craft in California, by William Cull, silver jeweler, Anthropologist, B.A. U.C. Berkeley, M.A. University of Chicago.

THREE ON A MATCH **16mm 2.5 min. B&W/sound $5 rental**

Another superstition is exposed.
Made by beginning filmmakers at the San Francisco Art Institute, from a script by cartoonist David Sheridan.

THE WAY OF FILM, ANIMATION SECTION EIGHT **16mm 25 min. color/sound $35 rental**

Various types and styles are presented by the animators. Techniques include drawing on leader, cutout animation, pixilation, rotoscoping, and multiple cell animation. Six artists describe their style and technique. Major emphasis is given to the photography of the animators art on a simple animation stand.

Other distribution: U.I.C.A. Library.

PADDOCK FILMS

AFRICAN PASTORALE **16mm 7.5 min. color/sound $15 rental**

The Nilotic pastoral Samburus on site in northern Kenya with on-site sound but no narration. Suitable for social science classes of all ages.

Sale price: $70.

BACKWARDS IN TIME **16mm 7.5 min. color/sound $15 rental**

The Arawak-speaking Machiganga Indians living in primitive fashion on the headwaters of the Amazon are squeezed between the encroaching Peruvian culture to their west and the Brazilian civilization to their east. Is there an escape? Suitable for social science classes of all ages.

Sale price: $70.

PADULA, Fred

ANTHOLOGY OF BOATS **16mm 5 min. B&W/sound $6 rental**

A comic document of a San Francisco State College Art Department design class which takes its homemade cardboard boats and attempts to float them in the campus swimming pool in the presence of some bewildered United States Navy Officials.

ARTIST SPEAKS **16mm 7 min. B&W/sound $8 rental**

Interview with local artist William Kaiserling Jr. (filmmaker Jerry Mueller) who speaks of his philosophy and shows his work. A satire on both the typical television interview and that contemporary artist whose creations, methods and philosophy may or may not be nonsense. A serio/comic expression of the trouble many of us have in deciding whether much current art is serious or only a "put-on".

EPHESUS **16mm 24 min. B&W/sound $25 rental**

Sunday night service at the Ephesian Church of God in Christ, Berkeley, California, where Elder Cleveland unwinds a roof-shaking soul-quaking "Praise-God" sermon and Brother Hawkins and the choir (before they were the EDWIN HAWKINS

SINGERS) lay down their non-stop gospel-rock holy-soul sound, with twin Hammond organs and a lot of help from everyone else, dancing, clapping, testifying and talking in tongues in one last Sunday-night delirium of black America we may never see again. The church has since been torn down.

Harold Zellerbach Award, San Francisco International Film Festival; First Prize, Foothill College International Independent Film Makers' Festival (Documentary Films). Invited to be shown: Flaherty Film Seminar, Popoli Ethnological Film Festival, Chicago, Tours, Melbourne, and New York Film Festivals.

LITTLE JESUS (HIPPY HILL) **16mm 15 min. B&W/sound $20 rental**

Beautiful people making vibrations with super-contemporary musical artifacts blended with aromatic-anaesthesizing gas masks dispensing Cannibis sativa producing arrogance of moral grandeur submerged within herds of small children and pet dogs.

TWO PHOTOGRAPHERS: WYNN BULLOCK & IMOGEN CUNNINGHAM
16mm 29 min. B&W/sound $25 rental

This film is a dialogue between these two internationally known photographers. We see their work and hear them discuss their backgrounds, their feelings about today, their personal philosophies, and their work. Above all, we get to know them personally in their own environments.

All films are available for purchase through the filmmaker, 47 Shell Road, Mill Valley, CA 94941. 415 388-3649.

PAGGIE, M. J.

QUIETUS (1970) **16mm 17 min. B&W/sound $24 rental**

"QUIETUS is a symbolic examination of the artist's role in society and the role of society (the audience) in art. Good camera work and an original score by Ray Rideout." —T. S. Tillotson, *New Rhetoric Advisory*

"Paggie knew what it was supposed to be doing, so when he made it, it was damn good." —*Berkeley Tribe*

"I didn't understand it." —*London Times* Reviewer

Shown at the Bienalle de Art in Venice, Italy by the U.S. Government and included in the "Apocalypse" film package.

RENT THIS FILM — MJP

PALAZZOLO, Tom

AMERICA'S IN REAL TROUBLE **16mm 15 min. color/sound $20 rental**

A patriotic film with music and sound by some of the great unknowns of the past. Lots of overtones, undercurrents, inuendoes, visual similes, counterpoint, puns and counterpuntal movement. Filmed in Chicago, it covers several years of parades and civic events. If you're not moved by this film there's no hope for you.

"A stirring slice of raw Americana. I haven't been so moved since Leni Riefenstahl retired from showbiz." —John Heinz

Collection: Museum of Modern Art.
Invited to Commie Film Festival, Leipzig, East Germany.

THE BRIDE STRIPPED BARE **16mm 12 min. color/sound $15 rental**

The unveiling of Chicago's 5-story Picasso by Mayor Daley and the city fathers (and mothers). Symbolically the event was a marriage of the virgin Art to Politics. His honor winds up the event by publicly raping the statue. The film includes a beautiful 6'8" blonde, Mayor Daley caught with his finger stuck in his ear, and the filmmaker treed by the police, and finally a breathtaking coda, Chicago's final tribute to Picasso and his statue.

Prizes: Ann Arbor and tour.

CAMPAIGN **16mm 12 min. color/sound $15 rental**

CAMPAIGN uses the neo-Roman architecture of Chicago (Coliseum, Ampitheater and Elks Temple) to build an atmosphere of institutional calm, beauty and strength. The benevolent despot, played by Mayor Daley, seen in the film crowned with a green hard hat, staves off the attempted coup of his regime by militant anarchists mistakenly publicized by the press and TV as a protest against the war and the Democratic Convention. Filmed in the streets of Chicago during the '68 Convention under actual combat conditions.

"The macing scene will take your breath away." —Hubert Humphrey

HE **16mm 8 min. color/sound $10 rental**

Some of the myth-heroes, folk personalities and super-stars who have appeared in some of my past films pulsate to the rhythms of Jerry Lee Lewis, Sam the Sham, and Bee Bumble and the Stingers.

The nude beach scene done in 5 below weather was the first film in Chicago to exploit the beauties of the male body (and was for a time censored here). The hand-stand on an iceberg usually brings the house down. Audiences should decide for themselves if the nudity in the film justifies itself.

"Lots of fun with all kinds of people." —Scott Bartlett
Sheldon Renan liked it.

O **16mm 12 min. color/sound $15 rental**

"O" refers to the center point in the picture frame around which people and objects revolve. There are no static images in the film. The film divides into two parts; figure dominates ground; second half, ground dominates figure. Other theories normally associated with painting are used such as theories of unity within variety (images repeated with variations in size and color.) Much of the film is improvised and double exposed in the camera and structured in the editing stage. The mood develops from comic eroticism to one of disorientation, fear and anxiety.

". . . makes the most surprising beauties of movement." —Ernest Callenbach

1st Prize, Bellevue Film Festival.

LOVE IT/LEAVE IT **16mm 15 min. color/sound $20 rental**

With original theme song by Ray Whilding White.

1st Prize Kenyon Film Festival. A highlight of the Whitney Museum Program where it received rave reviews from the usually hostile NY press.

A mid-west fantasy reality play in one act with 173 scenes.
All the hopes, fears and dreams of average white people rolled into one reel.
SEE: An actual Naked Beauty Contest with contestants of both sexes representing our 50 states (a final blow to repression).
SEE: National leaders from the Left and Right whip their followers into submission.
SEE: The latest top-secret police maneuvers realistically simulated by Chicago's finest.
SEE: The STRANGE outcast people of the city. Bizarre misfits who prowl the back street.
SEE: Our Homes and Highways . . . How we live, love and Manufacture. Our Wives, Children and pets and the values we hold up to them, namely, strength, speed, dependability and life-time lubrication.

ENJOY YOURSELF — IT'S LATER THAN YOU THINK **16mm 20 min. color/sound $25 rental**

Made with Bernie Caputo and Jeff Kreines.

"Palazzolo, Caputo and Kreines are able to look beyond the silliness of the contests the oldsters are asked to enter and the opportunism of the speeches of various politicians to discover that these old people, some of whom perform in a joyous amateur musical revue, are clearly having a pretty good time on what is possible on all too rare outing." —Keven Thomas, *L.A. Times*

"With a title taken from the corny hit song of the 40's, ENJOY YOURSELF follows the antics of old folks as they participate in a variety of song, fun and games. There's an energetic rendition of "Hello Dolly", a paperplate throwing contest, and a Hula Dance by six women in their 70's who introduce their act by explaining that they're 'young of heart and got a lot of nerve'. In addition to the good times, ENJOY YOURSELF also manages a wry comment on the light of old people." —Gene Sispel, *Chicago Tribune*

"ENJOY YOURSELF is a lovely funny documentary about an old folks day in the park, the senior citizens are rounded up for games of paper-plate throwing, show kicking and a particularly gaudy and very large red pillow is awarded by an embarrassed Lt. Governor to a man who says he's never won anything in his life and does not seem especially happy to have won such a pillow—the movie smiles about human nature." —Roger Ebert, *Chicago Sun Times*

1st prize, Kenyon Film Festival; Robert Flaherty Film Seminar, 1974.

HOT NASTY **16mm 15 min. color/sound $20 rental**

A day at your local massage parlor (BIG BERTHAS) in Chicago. While talking about the hangups of their customers some of the girls act out their own. They also tell their feelings about this sort of work (one of the few "non-skilled" jobs that pay women a "decent" wage); although like waitresses their salaries are almost all in tips. Through all the strange tales (about their customers) we come to feel a genuine affection for the girls, and begin to realize that perhaps they are in some way sexual social workers who perform a necessary (?) service for people . . . (not as well adjusted as myself). —T. P.

RICKY AND ROCKY **16mm 15 min. color/sound $20 rental**

Made with Jeff Kreines.

Ricky (Italian) and Roxann (Polish) arrive at a "surprise" wedding shower given by Ricky's side of the family. The gifts they receive are held up for the approval of the relatives (who along with the gifts steal the show from the young couple.)

"Palazzolo and Kreines bring compassion and wit to their film on a lower middle class back yard wedding shower, cinema verite can be a treacherous form, lending itself to facile and often cruel distortion . . .
"They respect the well meaning spirit of the occasion and the genuine gratitude of the honored young couple yet let us see the rich humor in social gatherings." —Keven Thomas, *L.AA. Times*

Prize at Ann Arbor Film Festival, and Bellevue from James Broughton. Robert Flaherty Film Seminar.

MR. TRI STATE **16mm 12 min. color/sound $15 rental**

Made with Jeff Kreines.

A record (and more) of a body building contest held in Chicago, and featuring "some of the best bodies in the mid-west." George, one of the contestants, and owner of a health club explains the why and what for, while Chuck his friend walks away with first place.
See what they go through and share the excitement and fulfillment of winning. "Makes all those work-outs worth while." A look at some people and a way of life you might otherwise never experience.

Ann Arbor, Flaherty Film Festivals.

PARENT, Bob

EXSEMABFI: Festa #1 **16mm 27 min. B&W/sound $30 rental**

Yale Film Fest 1972. One of several films receiving a second prize from Robert Nelson, and a Special Mention from Hollis Frampton.

This film is essentially an audio-visual experience. The basic footage was shot on Mulberry Street in the heart of New York's "Little Italy" neighborhood during the annual street festival (festa, in Italian) in honor of San Genero. Special camera and laboratory techniques are used to express a trip through the maze of people, food, and gambling booths. Starting with a seeming reality, the pomp and flash of the street band modulates to the frenzy and artificiality of the so-called "charitable benefit" through the use of prisms, accelerated motion, and motion blurring with the camera and a recurring drift from the positive image through a solarized transition into a negative and back by experimental processing. Sound for this basic theme of about 4½ minutes was recorded "wild" on location using medium quality cassette equipment so as to add a slight tinny-ness to its otherwise reality.

Several generations of the basic theme were printed on high-contrast stock until an almost pure black and white rendition resulted. In addition, an early stage negative and the final positive were printed in combination to achieve an even "farther out" effect. From these, 2 negatives, 1 positive, 1 negative combination, and 1 positive combination were selected to comprise the five re-statements of the original theme, each being a further departure from the reality of the preceding statement by a progressive modulation from continuous tone to pure blacks and whites. The audio for each succeeding re-statement was obtained by doubling or reversing each preceding tape speed and culminates with the strange sound quality of an 8X increase in pitch and speed.

The sequences for these six parts are in the following order:
VISUAL: positive, negative, negative combination, positive, positive combination, & negative.
AUDIO: normal, 2X, 2X reversed, 4X, 4X reversed, & 8X.

EXSEMABFI: Experimental Semi-Abstract Film.

TRANSFORMATIONS ON A SOHO STREET **16mm 20 min. B&W/sound $20 rental**

TRANSFORMATIONS ON A SOHO STREET is an attempt at extending the documentary film away from traditional institutional mentality and into a candid, intimate experience and commentary of the event. While one of the basic precepts of still photo-journalism is to let the subject dictate, or inspire, the treatment and result, most documentary films still originate from a pre-determined structure and script which is *occasionally* re-adapted during the filming.

This film breaks away from tradition by letting the subject inspire and determine both the form (or structure) and the visual approach (camera) during the filming. Scant information was available prior to the happening beyond what could be obtained from the poster (later used for the title). Therefore, the only advance evaluation possible was that the event was to be a street dance and 5 - ½ minute (200') camera loads might be desired. The structure, *essentially* chronological rather than *inter-cut and tightly edited*—became evident as long-running, fluid takes (*sometimes with the camera becoming part of the happening*) evolved. The result of this intimacy with the subject is a dance film (in addition to being also a documentary) in that improvisational choreography occurs within the camera and editing as well as on the street.

This film is titled after an improvisational, environmental dance event, conceived and organized by Ruth Heller Coron and Company, that was celebrated on Prince Street (SoHo) in New York, October, 1973.

PEARSON, Lyle

THE GRAND CANARY **16mm 3 min. color/sound $5 rental**

I keep wanting to call this THE BIG CANARY, but that would be facetious: the title is the English translation of "Grande Canaria," the island south of Spain on which the film takes place. It's just a little travel movie with a difference: speed. It may not be "Land Without Bread," but it moves.

AHEAD IN PARIS **16mm 3 min. color/sound $7 rental**

In France, Louis Lumiere invented the motion picture and he did, at least, develop the first motion picture projector. AHEAD IN PARIS attempts to combine the subject matter of Lumiere—city streets and everyday reality—with the technique of George Melies. Other people have attempted the same sort of thing—Emile Cohl, Feuillode, etc.—but not, I think, for sometime. This is Paris, 1970. It includes footage shot at Nanterre, home of much student rebellion, and begins and ends in an area rebuilt from the hospital in which Jean Cocteau wrote *Opium*.

SECRET OF QUETZALCOTAL **16mm 3 min. color/sound $5 rental**

The history of civilization as seen through the eyes of the Aztec Indians. Aztec legend, the coming of Western culture and its effect upon Mexico. Mushroom ceremonies form a background to the imagery.

LACKLUSTER **16mm 3 min. color/sound $6 rental**

Credits: Lyle Pearson and Noel Clayton.

The fourth dimension on the movie screen. Abstract animation of everyday objects, in lots of color. "Like a trip," says Bad Kathy.

Foothill Film Festival, 1968. Paris en Film Festival, Louvre, Paris, 1974.

MEANWHILE **16mm 3 min. B&W/sound $5 rental**

Two parts:

One: An intense survey, in stop motion, of my room, with emphasis on speed.

Two: This section deals with a more ethereal semi-encounter between a cat, a girl, and a plant, in the garden next door. Who is which, and what is the plant? It is legal?

Breathing enhances the mood of both sections.

Berkeley Experimental Film Festival, 1968.

TERROR TRAIL **16mm 20 min. B&W/sound $20 rental**

Edited, constructed, conceived by Lyle Pearson. Music by Beethoven, "Fantasia in C for Piano, Orchestra and Chorus."

Bob Steele, Gary Cooper, William Boyd, Johnny Mack Brown, Tom Mix, and Syd Saylor in an ode to the old Western. Footage from the old films, put together under the influence of MARIENBAD, or something stronger.

Rebeltad Vorden, 1968.

FLASH **16mm 3 min. B&W/sound $5 rental**

The difference between black and white.

PTERODACTYL **16mm 12.5 min. B&W/sound $15 rental**

An Epic. The most shocking, terrifying experience of your life. A pre-historic monster invades and almost destroys the United States, particularly the Marine Corps and television.

PEIL, Jerrold

THEY WHO TOUCH **16mm 8 min. B&W/sound $10 rental**

Poetic Cinema. Shows symbolically the beauty and furtiveness of teenage love-making by showing the emotions reflected in the movement of the hands and the facial expressions of a teen-age boy and girl.

1964 San Francisco Film Festival, Stauffacher Memorial Award, 1st Place Zellerbach Award.

HOW TO MAKE A (PORNOGRAPHIC) MOVIE **16mm 2.5 min. B&W/sound $5 rental**

Quoting *Evergreen Magazine,* April, 1971, "A satiric guide to the making of pornographic movies . . . a deserving film."

Ann Arbor Film Festival, San Francisco Erotic Film Festival.

NEXT **16mm 3 min. B&W/sound $5 rental**

GROWTH **16mm 8 min. B&W/sound $10 rental**

Poetic Cinema. An abstract interpretation of a woman pregnant, how she envisions the baby's development and the changes in her own body.

Ann Arbor Film Festival, San Francisco Film Festival, National Educational Television, Photographic Society of America Award, London Movie Maker Award.

THE PHANTASY **16mm 7 min. B&W/sound $8 rental**

Poetic Cinema. A young woman too shy to communicate with the men at a party has fantasies concerning them.

Best black and white photography, Cannes; Amateur International; British Film Institute Cup and Award for Best Experimental Film; Glasgow Amateur International.

THE RETURN **16mm 6 min. B&W/sound $6 rental**

Poetic cinema. A young, distraught widow at her husband's gravesite sees her husband return to her for a brief interlude of love; after which he returns to the grave and she returns to reality.

San Francisco Film Festival, Foothill Film Festival, London Movie Maker Award.

THREE COMEDIES BY JERROLD PEIL **16mm 23 min. B&W/sound $23 rental**

IT HAPPENED ONE SUNDAY 6 min.

Young exuberant male tries to help distraught female recover he stolen purse. Pretty funny. Jacques Tati would be proud.

London Movie Maker Award. New York Amateur Festival Award.

THE WASHERETTE 9 min.

Vignettes of the nutty antics of people in a coin-operated laundramat.

Fine Work Prize, Tokyo Amateur Festival; Bronze Medal, Cine Circle, N.Y.; CINE Eagle, Washington, D.C.

EDUCATIONAL TELEVISION 8 min.

A young couple watches an educational television discussion about birth control. The girl is absorbed in the program, the boy in the girl. Then for awhile they ignore the program. They return to watching it and fall asleep.

San Francisco Film Festival.

DEATHGAME **16mm 13.5 min. B&W/sound $14 rental**

A satire on death and the moon landings. Works on several levels. It's about the closeted life of a recluse who identifies with

an encapsulated astronaut. Later as he prepares for death, he thinks he's out of this world; he goes to the cemetery and digs the moon. Pretty funny. Audience reaction good.

AS I SAW IT **16mm 11 min. B&W/sound $11 rental**

A satire on Kurosawa's RASHOMON. Four people see a funny incident at the beach (a lady photographer, a drunk, a ballerina, a blind man), and report it to a confused, meek policeman who does nothing.

IMAGE **16mm 9.5 min. B&W/sound $10 rental**

Cinema of the absurd. The weird nuttiness of a man taking pictures of himself, and trying to cope with the futility of his life.

Ann Arbor Festival, San Francisco Film Festival.

DIANA **16mm 7 min. B&W/Food Coloring/silent $7 rental**

Cinema of the absurd. A woman's relationship with her car, her clothes, her image.

London "Movie Maker" Award. Photographic Society of America Award.

THE FLICKS **16mm 9.5 min. B&W/sound $10 rental**

Cinema of the absurd. A rapid (2-8 frames per picture) of American film-making from the beginning, containing the fleeting passage of the film scenes and the merging of once famous film faces.

Bellevue Film Festival.

PERRY, David

HALFTONE (1967) **16mm 3 min. B&W/sound $5 rental**

Credits: Photography: David Perry. Editing: David Perry.

Other distribution: Sydney Film-Makers' Co-op (Ubu Films), London Film-Makers' Co-op.

Op art patterns created by halftone dots; also create their own sound track.

MAD MESH (1968) **16mm 3.5 min. color/sound $5 rental**

Credits: Direction, camera: David Perry. Music: Ken Parkyn. Electronics: Tom McGrath.

Other distribution: Sydney Film-Makers' Co-op (Ubu Films), London Film-Makers' Co-op.

Filmed from the disturbed mesh pattern of a cathod ray tube to create a writhing network of color patterns.

SWANSONG IN BIRDLAND (1964) **16mm 6 min. B&W/sound $6 rental**

Credits: Direction, camera, editing, animation: David Perry. Sound: Ron Wardrop.

Other distribution: Sydney Film-Makers' Co-op (Ubu Films), London Film-Makers' Co-op.

A bizarre exercise in cartoon animation which achieves its limited objectives perfectly and with a great deal of wry humor. A bird flies happily until it finds itself in a world where hawks displace doves.

Sydney Film Festival (1966). Honorable Mention, Australian Film Awards, 1966.

SKETCH ON ABIGAYL'S BELLY (1968) **16mm 2 min. color/sound $5 rental**

Other distribution: Sydney Film-Makers' Co-op.

"Interpretations of what Abigayl told me while she was pregnant."

THE TRIBULATIONS OF MR. DuPONT NOMORE (1967) **16mm 10 min. B&W/sound $15 rental**

Credits: Production: Aggy Read. Direction, script, editing: David Perry. Music: John Sangster. Featuring Michael Boddy as Mr. DuPont.

Other distribution: Sydney Film-Makers' Co-op (Ubu Films).

Weird black comedy—the fantasies of stereotyped people. Good for audience comment—full of sexist/alienation problems, dealt with in a humourous way. Very funny, very sad.

Sydney Film Festival, 1967.

PIGORSCH, Phyllis

MRS. SLATTERY'S STEW **16mm 8:40 min. color/sound $10 rental**

This is a first film; no awards in this field of filmmaking. Although previously a graphic artist (etching) with a long list of exhibits and awards, both national and international, my master's thesis at the University of Wisconsin was accomplished in film. This last year however was devoted entirely to working in film with which I hope to continue. MRS. SLATTERY'S STEW is an allegory on woman. The images are not literal facts of a single life, but abstractions, sacred, profane, biological, antithetical, played against the production of a stew.

PITERA, Francesco

THE NEW ZEALANDERS **16mm 21.5 min. color/sound $25 rental**

The film reflects the life, working, shopping, students, sports, entertainment, of the middle class in New Zealand.

POLLACK, Barry

IT'S A CAMP (1968) **16mm 5 min. B&W/sound $5 rental**

For me, the fall of 1968 was a period of introspection and also of an increasing awareness of the external. I spent several weeks in San Francisco's Tenderloin. It was a planned experience. It was a difficult effort. Getting to know pimps, prostitutes, homosexuals and other life styles of the Tenderloin was often painfully difficult and in many ways quite ego depressing. But it culminated with the pleasure of coming to understand the people. This film is a part of that pleasure and a part of that experience. And, as most film is, this is an extension of experience. It is all these things:
Documentary.
A man as a woman.
The philosophy and way of life of only one man.
A homosexual transvestite talking about himself.
The enjoyment of life and a respect for the lives of others.

Now, several homosexuals have put me down for making this film as I have. "A Stepin Fetchit version of a queen" they would say. Perhaps they are right, though I didn't intend it that way. The film is "him" talking. The homosexual-transvestite is but one man telling his own story. It is not meant to generalize for all homosexuals. But then I often think that perhaps the medium of film cannot help but generalize. Understand, not all, in fact few homosexuals are transvestities. This film is not meant to be a "grand" statement. It is the story of one man. If you understand him and perhaps yourself somewhat better, then and only then does the film succeed.

I MADE THIS FILM (1969) **16mm 8:30 min. color/sound $10 rental**

The dreamlike awareness of a young girl's sexuality.
The torment of a girl turning woman.
An experiment in color.
The erotic beauty of nudes as shapes, not objects.
The multi-colored light of a laser illuminating-entraping the fly in the spider's web.
The filmmaker as ego.

PRISADSKY, Marjorie

LAST WEEK **16mm 5 min. B&W/sound $5 rental**

Apollo II — down 5¾
2 shares traded

WHITE SUSAN **16mm 6 min. B&W/sound $6 rental**

on being alone and aroused . . .

RAFFERTY, Kevin

PRESIDENT NIXON'S INAUGURAL ADDRESS **16mm 10 min. color/sound $10 rental**

If you like skin, but you don't like Nixon, but you like to laugh then you will definitely like this patriotic movie.

WHAT REALLY HAPPENED AT THE EAST LOS ANGELES CHICANO RIOT
16mm 15 min. B&W/sound $20 rental

A very unusual "documentary" film dealing with the events of January 31, 1971 when 15 people were shot and one man was killed by the L.A.P.D. Includes graphic footage of the young man being shot in the neck and killed while running away from the police. The narration is designed to give some insight into the quality of "objective" coverage of an event by the media.

RAMSING, Pamella

FEATHERS IS A (BIRD) IF IT IS A BIRD **16mm 5:09 min. B&W/sound $8 rental**

The imagination, parts of dreams, and breakfast-time family fantasies about birds and flying. An animated story from my drawings.

RANBERG, Robert

WILLIAM B. IDE — **16mm 15 min. color/B&W/sound $14 rental**

Narrated by Lee Craig, music by William Burk, Ide Adobe dedication address by Joseph R. Knowland Sr. Introduced by the Honorable Curtiss E. Wetter, Judge Superior Court CA. Written, photographed, and edited by Robert Ranberg.

A brief account of events leading to the bear flag revolt and the story of "William B. Ide", first and only president of the Bear Flag Republic of California, 1846.

"A well made film, it would be of interest to anybody concerned with the story of California." —1973 Christ Church International Film Festival, New Zealand

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READ, Aggy

BOOBS A LOT — **16mm 3 min. B&W/sound $5 rental**

3000 tits in 3 minutes to music by the FUGS—a truly one track film.
"My favorite film." —Aggy Read

Screened Sydney Film Festival, 1968.

Sale price: $30.

SUPER BLOCK HIGH (1967) — **16mm 2 min. color/silent $1 rental**

A synthetic film in which images were made by removing film emulsion with a grinding wheel.

RECKORD, Lloyd

DREAM A40 — **16mm 19 min. B&W/sound $19 rental**

Written and directed by Lloyd Reckord. Photographed by Ian McMillan and Jon R. Noble. Associate producer and film editor, Barrie Pattison. Sound by Ian Duff and Cyril Brown. Art direction, Gordon Rowley. Production assistants, Georgina Shaw, Patrick Toomey, Ken C. Locke, Francis Harvey, John Ponsford and Sean McCarthy. With Michael Billington, Nicholas Wright, Peter Seward, Beverley Green, Yolanda Fermin, Neville Evans, Clio Whittaker. Reckord Productions, London.

As two young homosexuals drive along one of Britain's new highways a trivial incident triggers a disturbing guilt fantasy in the older.

TEN BOB IN WINTER — **16mm 12 min. B&W/sound $12 rental**

Script and direction by Lloyd Reckord. Camera, G. Losey and Jon Noble. Editor, Barrie Pattisson. Festivals all over the world.

REED, Larry

AWARE AMERICA — **16mm 18 min. color/sound $20 rental**

Yellow Cab thriller featuring San Francisco's finest in their best.

TRIPOD FILM — **16mm 3:20 min. color/silent $5 rental**

Myself as seen from a whirling tripod.

RENAN, Sheldon

BASIC FILM TERMS: A VISUAL DICTIONARY — **16mm 15 min. color/sound $18 rental**

Credits: Directed by Sheldon Renan. Photographed by Bob Primes. Edited by Sargon Tamimi. Music by Willie Ruff.

Other distribution: Rental and print sale from Pyramid Films, Box 1048, Santa Monica, California 90406.

A film specifically to introduce beginners to film terminology. Each term is illustrated with a filmed example. Covers fifty terms in all, including kinds of shots, lenses, editing, transitions, and sound techniques. Widely used for beginning classes where films are used (including English classes) from fifth grade level through to universities. Now 225 prints of the film in use.

REVEAUX, Anthony

PEACE MARCH — **16mm 13 min. color/sound $15 rental**

An historical documentary and cinetaph of the American Peace Movement, torn from the great march on New York in 1967

where positive, desperate idealism surged side-by-side with the angry black flags of anarchy and despair. A symbolic evocation of all struggles for peace and self-determination beyond a certain day in a specific city.

Shown: The Oakland Museum; Short Film Festival-Cracow, Poland.
Prize: Douglass College Film Festival, Rutgers.

". . . Anthony Reveaux in his PEACH MARCH has created a new category of historic documentary in working with fast-action 8mm footage (shot in 1967), blown up to 16mm, and masterfully edited and scored." —Prof. Standish D. Lawder, Yale

Sale price: $150

REYNOLDS, John B.

KENETIC LIGHT **16mm 2.5 min. color/sound $2.50 rental**

KENETIC LIGHT is a flashy, psychedelic film made in the finest acid-rock traditions of the late 1960's.

"Successful." —Professor Charles Lyman
"I like the way it comes right out and attacks you." —Christopher Bolton

THE ID **16mm 7 min. color/sound $7 rental**

THE ID is an experimental film translating the Faulkner stream-of-consciousness style of writing into Cinematic moods.

"Good film, John." —Will Hindle

RAT RACE **16mm 2.5 min. B&W/sound $2.50 rental**

Music: Pocal Hamen. Camera, editor: John Reynolds.

A social commentary film using single-frame information to bombard the senses, creating a sense of bewilderment.

"Good social comment." —Dan Bailey
"Pretty good for a hair lip." —Tom Tranowsky

VEE DOUBLE YOU **16mm 1 min. color/sound $1 rental**

A syncopated division between sight and sound, creating a surrealistic effect.

". . . that one is something else . . . more surreal than any I've seen." —Kenji

PEOPLE'S PARK **16mm 7.5 min. B&W/sound $7.50 rental**

Music: Pink Floyd. Camera, Editor, etc.:John Reynolds.

A pictorial history of the 1968 confrontation at Berkeley, California as photographed by the people who were involved.

". . . did he make that with our school equipment?" —Dean Houk
"Strong editing." —Stan Kawtowsky
"Don't let him use the Arri anymore." —Professor Steve Goodman

THE LIGHT HOUSE KEEPER **16mm 2 min. color/sound $2 rental**

Music: Erika Egen. Camera, editor: John Reynolds. Actors: U. of South Florida student body.

A light comical film using pixilation to create a delightful break from the "heavy films".
"Do you want to show that at Winter Park with my presentation?" —Stan Vanderbeek

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RIMMER, David

SQUARE INCH FIELD (1968) **16mm 12 min. color/sound $15 rental**

Credits: David Rimmer, film. Sound: "My Indole Ring".

Other distribution: Canadian Film Co-op.

Awards: Yale Film Festival 1969; St. Lawrence Film Festival 1969.

"In thirteen closely-packed minutes SQUARE INCH FIELD surveys the micro-macro universe as contained in the mind of man. In that square inch field between the eyes known in Kundalini Yoga as the "Ajna Chakra", Rimmer projects a vision of the great mandala of humanity's all-time experience in space/time. A collection of archetypal faces accelerates to 24 per second and we're thrust into a cosmos of the elements, earth, air, fire, water, metamorphosing with icons, molecular structures, constellations, spider webs, snow crystals and a time-lapse sunset over English Bay. All this is viewed through a kind of telescoped iris aperture—peering outward from the mind's eye. The final image is the smiling face of an innocent child. This description does not begin to communicate the powerful aesthetic integrity with which Rimmer has compounded and orchestrated his universe of harmonic opposites: a revelation of cosmic unity." —Gene Youngblood; *Arts Canada Magazine*, April, 1970

MIGRATION (1969) **16mm 12 min. color/sound $15 rental**

Credits: Film: D. Rimmer. Sound: Phil Werren.

Other distribution: Canadian Film Co-op.

Awards: Vancouver International Film Festival: Best Editing, Best British Columbia Film

Whereas SQUARE INCH FIELD was composed largely in the camera, Rimmer's next film, MIGRATION, made full use of rear-projection rephotography, stop-framing, multiple-framing, and slow motion. The migration of the title is interpreted as the flight of a ghost bird through aeons of space/time, through the micro-macro universe, through a myriad of complex realities. A seagull is seen flying gracefully in slow motion against a grainy green sky; suddenly the frame stops, warps and burns, as though caught in the gate of the projector. Now begins an alternation of fast and slow sequences in which the bird flies through time-lapse clouds and fog and, in a stroboscopic crescendo, hurtles into the sun's corona. Successive movements of the film develop rhythmic, organic counterpoints in which cosmic transformations send jelly fish into the sky and ocean waves into the sun. It concludes with stop-frame slow-motion of the bird, transformed once again into flesh." —Gene Youngblood, *Arts Canada Magazine,* April, 1970

VARIATIONS ON A CELLOPHANE WRAPPER (1970) **16mm 8 min. color/sound $13 rental**

Sound: Don Druick.

"VARIATIONS ON A CELLOPHANE WRAPPER (1970) is Rimmer's most popular film, and I consider it to be the most exciting non-narrative film I've ever seen. The basic image is a female factory worker unrolling a large sheet of cellophane. The woman waves it out in front of her a few times. The cellophane grows darker each time it is shaken, and as it passes between her face and the camera, it veils her features momentarily. Rimmer begins the film by introducing the eight-second shot as he originally found it; then he starts his variations. First he increases the light-dark contrast, reducing the three-dimensional forms to simpler black and white patterns. Then he introduces negative images, a further abstraction away from the original design. Mechanically repetitive, factory-like sounds increase in tempo, building up to a machine-gun-like effect. As the sound intensifies, he introduces a flicker to heighten the visual excitement. Then he gradually adds color—blue and green at first, building up to a climax with bright flashes of yellow and red. The sound changes to crashing ocean waves with a choral interlude. Gongs ring to announce the final sequence in which the images become polarized into grainy outlines, like drawings in white or colored chalk which gradually disintegrate and disappear. The film resembles a painting floating through time, its subject disappearing and re-emerging in various degrees of abstraction." —Kristina Nordstrom, *Village Voice,* April, 1972

SURFACING ON THE THAMES (1970) **16mm 8 min. color/silent at 16 fps $12 rental**

Credits: David Rimmer.

Other distribution: Canadian Film Co-op; Museum of Modern Art, NYC.

"SURFACING is a brilliant film which, in its way, belongs in the same class as Snow's WAVELENGTH. I've never seen anything like it. Rimmer rear-projected a 10-second sequence of old World War II footage showing two ships passing on the Thames. He rear-projected each frame, filmed it for several seconds, then lap-dissolved to the next frame, filmed it for several seconds, etc. The result is a mind-blowing film of invisible motion. The ships pass one another like the hands of a clock, without apparent motion.

"SURFACING ON THE THAMES is the ultimate metaphysical movie, the ultimate post-minimal movie, one of the really great constructivist films since WAVELENGTH. It confronts empirically the illusions of space and time in the cinema and, in my estimation, is at least as important as WAVELENGTH as a statement on the illusionistic nature of cinematic motion." —Gene Youngblood, *Arts Canada Magazine*, April, 1970

Collection: Museum of Modern Art, N.Y.C.

THE DANCE (1970) **16mm 5 min. B&W/sound $7 rental**

Original sound by "My Indole Ring".

"Outrageous." —Standish Lawder

BLUE MOVIE (1970) **16mm 6 min. color/silent at 16 fps $10 rental**

"Clouds & waves passing
over & under
hypnotic
reductions of elements washing
yr eyeballs
the rainbow edges are all in yr mind

recommended for seeing" —Freude Bartlett

"BLUE MOVIE was made for the Intermedia Dome Show where it was projected down onto the muslin surface of Dave Rimmer's geodesic dome. The audience lay on the floor looking up at it, the inside back of each eye finishing the globe." —Gerry Gilbert, *B.C. Monthly Magazine*, June, 1972

SEASHORE (1971) **16mm 11 min. B&W/silent $15 rental**

"In SEASHORE (1971), Rimmer also repeats actions to set up a series of rhythmical patterns. The basic image derives from a shot from an old movie depicting women in long dresses standing along the edge of the ocean. Within this eight-second loop, he cut shorter ones, so that the film actually contains loops within loops. For example, the activity of a central group of three women is cut so that the figures repeat certain motions over and over again: one woman keeps kicking out her foot, the person in front of her continues touching her hand to her leg, while at the edge of the frame another woman keeps tidying her hair. Rimmer also chose to use the forms of surface imperfections, the scratches and dirt patterns, as bases for his loops. Other ways of stylizing the images include: freezing the frame in which a distinct pattern of dirt appears, contrasting positive and negative images, and reversing the entire picture. At one point the original scene is confronted with its mirror image to create a bilaterally symmetrical pattern." —Kristina Nordstrom, *Village Voice*, April, 1972

"I didn't 'watch' SEASHORE so much as read it. I'd trade Seurat's "La Grande Jatte" for it. We aren't watching films now, we are seeing people,we are wonderful." —Gerry Gilbert, *B.C. Monthly Magazine,* June, 1972

REAL ITALIAN PIZZA (1971) **16mm 12 min. color/sound $18 rental**

"Dave Rimmer has quietly placed the camera in the blind spot everyone walks past. A fire engine, lights flashing, stops for the firemen to dash in to get some pizza to take to the fire . . . You haven't been to New York till you've seen REAL ITALIAN Pizza." —Gerry Gilbert, *B.C. Monthly Magazine,* June, 1972

"Taken between September 1970 and May 1971, with the unmoving camera apparently bolted to the window ledge, this film, a ten minute eternity, chronicles what takes place within view of the lens. The backdrop is a typical New York pizza stand, the actors are selected New Yorkers who happened to be there during the half year, the plot is the somewhat sinister aimlessness of life itself." —Donald Ritchie, Museum of Modern Art, N.Y.C.

Collection: Museum of Modern Art, N.Y.C.

CANADIAN PACIFIC (1974) **16mm 11 min. color/silent $15 rental**

"Went to the Single Frame Dance program at Film Forum. I liked two films. One was James Herbert's APALACHEE. I wrote about it two weeks ago, about its sensuous qualities. Second viewing confirmed my first opinion—APALACHEE is a perfectly executed formal work of first order. The other film I liked was David Rimmer's CANADIAN PACIFIC.

"CANADIAN PACIFIC (10 minutes) is a one-shot film, or rather one shot that is made up of a series of slowly dissolved shots done from the same camera angle, same framing, during a period of several weeks. Camera frames a window with a railway yard in the foreground, a bay in the space behind it, and misty mountains in the extreme distance (top part of picture). Trains occasionally pass by in the foreground. Huge ships move across the bay. Blue mists hover over the mountain heads. Very impeccably executed, very formal film. But its formalism is very unimposing, like in a Hudson School painting. I'm looking forward to seeing it again." —Jonas Mekas, *Village Voice*, Jan. 27, 1975

RINGO, David

MARCH ON THE PENTAGON **16mm 21 min. B&W/sound $20 rental**

On October 21, 1967 over 100,000 people came to Washington, D.C. to oppose the war in Vietnam. The rally assembled in front of Washington Monument, then marched to the Pentagon. There they were met by U.S. troops, marshalls, tear gas, etc. At the time it was difficult to judge the impact of the demonstration, but most of the participants came away strongly affected by their experience. It was an important event in American history, yet one badly covered by the press, who left it to the demonstrators themselves to write and film a record of the march.

MARCH ON THE PENTAGON is neither a news-film, a propaganda piece, or an objective analysis. It is a "documentary" in the broadest sense—a human document. Sometimes harsh, sometimes beautiful, as the day was both harsh and beautiful, it is a sensitive portrait of the people who came to Washington that day.

Prize-winning film, Yale Film Festival, 1968.

". . . I find too many people who dismiss these actions as being the work of strange and not too nice young people . . . I would like them to see, as I did, their own children mirrored in the young faces you photographed and to see the fears, courages and convictions of your generation."

BALCONES ONE **16mm 6 min. B&W/sound $6 rental**

A film of an abandoned factory building. The textures of steel, concrete, wood; the textures of rubble and decay; the textures of film grain; the textures of the mind. (Sound track is two sections from the work "Poeme Electronique" by Edgard Varese.)

An intense and disturbing dialogue between a decayed factory building and the mind and eye behind the camera.

Shot in 8mm, completely edited in the camera. Maybe the grainiest, blackest, and whitest film ever made.

ZEN GUTS **16mm 3 min. color/sound $3 rental**

A film-painting by Henry Yeaton. Production by D. Ringo. Color shapes and textures move with the rhythm of Yugoslav folk-music. A happy film, kids and folkdance freaks will especially like it.

2616 **16mm 2.5 min. B&W/sound at 16 fps (see note) $3 rental**

An old house in a student ghetto in Austin, Texas. A five-minute walk from the tower where Charles Whitman started shooting people one day; a few hours drive from Dallas where Kennedy was killed. Both these things happened while I lived there. The house is now a parking-lot, and the people who lived there are scattered in every sense.

NOTE: Not all projectors will show sound at 16 fps (silent speed). They can be modified to allow the sound exciter lamp to remain on at silent speed. If this film cannot be shown with 16 fps sound, it should be shown silent. It must not be shown at 24 fps (normal sound speed), since neither picture or sound would function properly.

MINDSCAPE #1 **16mm 2.5 min. B&W/sound $3 rental**

The obsessive, oppressive progress of images against a background of droning sound. An uncomfortable film with a quality of nightmare and madness.

MINDSCAPE #2 **16mm 3 min. color/sound $3 rental**

On its surface a simple film, a flow of images.

The MINDSCAPE series, of which two are completed and others remain to be finished, is an experiment in a kind of "diary" film dealing with specific periods in my life in terms of images, not of events. A sort of progress report to myself on the state of my mind—in that sense a private film not meant to communicate, but #1 succeeds (almost too well) in communicating a mood, and #2 does also, but in an evocative way, like a short poem, which must be looked at again and again.

ROBERTS, C Larry

THE SMARA **16mm 15:39 min. B&W/sound $20 rental**

A film by C Larry Roberts. Camera & sound: Ed Greenwood. Production assistants: Mary Bross, Ren Weiss. With Anna Louise, Mark Lyon, Mildred Hinckley.

The film's purpose is to show the absurdity of moments in a human's life when all looks dim for no apparent reason. A horror comedy.

Montreal International Festival of Cinema, 1973; Bijou Film Festival, 1974; Kenyon Film Festival, 1974; Bellevue Film Festival, 1974; Brooklyn Film Festival, 1974; Independent Film-Makers' Festival, 1974.

"Blasphemous . . . so disgusting it would offend even liberal viewers . . . Mr. Roberts' attempt to play hide and seek with God was patently obscene." —Kathy Helms, *Deseret News,* Salt Lake City

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RODRIGUEZ, Reymon

EL CORDON **16mm 5:30 min. color/sound $10 rental**

Credits: Sound effects synthesized by Bud Hassink with a Moog synthesizer. Liquid projections by Thomas Edison Lights of Los Angeles. Camera and direction by Reymon Rodriguez.

EL CORDON translated means The Rope. The various individuals in the film are compelled by an unknown force to go on a meaningless journey assembling on a bridge where one by one they are summoned by the appearance of an unconquerable goddess pulling a rope. They are subjected by the goddess to labor on the rope if they are to continue their present life. The rope eventually breaks and the goddess transcends their existence to another dimension, left open to any interpretation. Effects achieved through various combinations of filters and contact printing.

ROLL, Henry

NUDE, LEWD AND NAKED **16mm 9 min. B&W/sound $9 rental**

Naturally a put-on . . . Use the title to blow up-tight minds . . . Straight enough to be shown on TV. Presumably humorous.
Animated titles broken by parody commercials.
Example: FOUND: wallet with 500 dollars. Will the owner please form a double line outside the main door.

PHYLOGENY **16mm 6 min. B&W/sound $5 rental**

The evolutionary history of man in three dimensional animation.
Purpose is to show in an understandable form how the minor changes from era to era (frame to frame) produced the various forms that led to us.
Audience: groups interested in biology, anthropology, nexialism—anyone interested in who we are and where we came from.

WARNING **16mm 2.5 min. color/sound $3 rental**

"WARNING: experimental films may be hazardous to your health."
A "straight" message that uses tricks of perception to make viewers think they're losing their minds. . . .
A practical study of the psychology of visual hallucinations.
A satire designed to break the tension set up in audiences by some avant-garde films.
A welcome laugh break in any program.

IT'S NO JOKE **16mm 10 min. color/sound $10 rental**

Purpose: To entertain.
Content: Classic art animated into its modern counterparts—some of the dubious benefits of progress.
Audience: Groups interested in Art, Ecology, Progress and Humor.
Made on a PBS grant.

CHESSMATCH **16mm 10 min. color/sound $10 rental**

A mind's eye view of a chess game intertwining four different dimensions: a Medieval tournament, a modern party, the chess board and the two warring egos. Multi-image printing allows three films at once with simultaneous moves, action and impact.

Made with assistance of members of SCA and Mensa.

ROSE, Lisa

THE HAT SHOW **16mm 7 min. color/sound $10 rental**

Credits: Sound: Thomas A. Couser, Tom Wilson, Ron Horowitz, Don Worthen. Voices: Randall Edwards, Karen McLaughlin,

Credits: Sound: Thomas A. Couser, Tom Wilson, Ron Horowitz, Don Worthen. Voices: Randall Edwards, Karen McLaughlin, William Lux, Matthew Gottlieb, Peggy Stehetee, Ann Shanon. Painters: Nancy Beningo, Helen Whelchel, Natalie Deon, Arthur Washington, Edward Harris, Cherie Cowan. Music: John Bergamo.

An exploration of identity through fantasy.

HEADCHEESE **16mm 3.5 min. B&W/sound $4 rental**

Visual: Lisa Rose. Music: Norman Beede.

HEADCHEESE is a cinematic diary of one year of a life and that is exactly the way in which I approached it. It was an attempt at capturing the spontaneous unfolding of the unconscious. In it one sees a metaphorical representation of a subjective confrontation with sexuality; at the root of which is existence itself.

ROSS, Rock

ALSO **16mm 5.5 min. color/sound $10 rental**

Basically a therapeutic film . . . a pulsating mental/physical release.

Award: San Francisco Art Institute Film Festival, 1973.

FACE THE FACTS **16mm 7.5 min. B&W/sound $15 rental**

Made in Spring of '75 with a beginning film class at the San Francisco Art Institute using various cheap production techniques. Featuring the person and narration of Ed Jones.

INSIDE DOUBT **16mm 6.5 min. color/sound $10 rental**

Made with Michael Rudnick.

". . . Satiric invention . . . as animated vegetables take their revenge on an unsuspecting young homemaker." —*New York Times*, Sunday, May 13, 1973

Awards: Ann Arbor Festival Tour, 1973; Univ. Georgia Film Festival; Univ. of Michigan Cinema Guild; Henry Ford College; Marin County Film Festival, 1973; San Francisco Art Institute Film Festival, 1973.

DR. HAWAII **16mm 45 min. color/sound $50 rental**

Another film made in collaboration with Michael Rudnick who is responsible for all of the cinematography.

A multifaceted film illustrating one person's increasing insanity and demise as a result of watching television too seriously.

Sale price: $490.

FOR NO ONE **16mm 5 min. color/sound $6 rental**

". . . no sign of love behind those tears cried for no one. . ." (Lennon/McCartney)

"No real explanation, it just feels good." —R.R.

ROUDA, Saul

WALDO POINT **16mm 26 min. color/sound $35 rental**

A folk movie featuring Adam and Ale.
Music by "Live Snakes and Crocodiles".

WALDO POINT involves the audience on an adventure-filled day with a Sausalito houseboat commune. In dropping out of the passive lives that modern technology offers and exposing themselves to the sea and elements, there emerges a creative spirit and joy as their work becomes directly related to survival and well being. As members of the "people's navy" they transform surplus lifeboats and discarded junk into unique homes and sailboats. In actively living out romantic dreams they appear to don the masks of ancient sailors, resurrecting the best of the good old days, blah, blah, blah.

Awards: Monterey Film Festival, Ann Arbor festival Tour.

"Our favorite and the most conventional is WALDO POINT. Put simply, as is the picture, it's fun. Easily and informally, the color camera scours the water-borne and shanty artists' colony of Sausalito Bay. They seem a happy contented lot, these hippies. Their serenity is contagious and so is this 26 minute work by Saul Rouda." —Howard Thompson, *New York Times*

"I liked . . . Saul Rouda's WALDO POINT. WALDO POINT reminded me again of my theory, that some of the best anthropological and ethnographic cinema today is being made by the Underground filmmakers." —Jonas Mekas, *Village Voice*

ROUSE, Victoria

CHEAP THRILLS **16mm 10 min. color/sound $10 rental**

The film is an occasional one, in that the occasion was created for the film, and imagination let loose with ideas. The

building of an infaltable dome is shown, as well as its collapse and rebuilding, followed by various play activities inside the structure. The students of Antioch-Columbia engage themselves in yoga, meditation, mime, and other amusements of the younger generation.

This is the artist's first film, completed while a first-year student at Antioch-Columbia College.

RUDE, Anthony

CYCLES AND CHANGES **16mm 3:20 min. B&W/sound $4 rental**

Credits: Drawing, animation and music by A.M. Rudé.

"The uttermost parts of shadows seem ever to tremble. The cause is, that the little moats, which we see in the Sun, do ever stirre, though there be no winde; and therefore those moving, in the meeting of the light and the shadow, from the light to the shadow, and from the shadow to the light, do shew the shadow to move, because the medium moveth." —Francis Bacon, *Sylva Sylvarum*, 1651

RUDNICK, Michael

INSIDE DOUBT (1973) **16mm 6.5 min. color/sound $10 rental**

Made with Rock Ross.

Awards: San Francisco Film Festival; Ann Arbor Tour; University of Georgia; Ann Arbor Cinema Guild; Henry Ford College; Cinema 12 Tour.

The film deals with a vegetarian, vegetables, and a large bon fire.

AMERICAN CATALYST (1974) **16mm 16 min. color/sound $20 rental**

Awards: San Francisco Art Institute Film Festival, 1974.
Screened: Bellevue Film Festival, 1974: Seattle Art Museum, 1974; Cinema 12 Tour.

AMERICAN CATALYST explores in depth one of the main ingredients of American culture. A must for any Bicentennial show. AMERICAN CATALYST is the definitive film on hamburgers.

"It's funny." —Larry Jordan
"It's not funny." —Ken Jacobs
"I don't want to see it." —Stan Brakhage

DR. HAWAII **16mm 45 min. color/sound $50 rental**

Another film made in collaboration with Rock Ross who is responsible for the direction.

A multifaceted film illustrating one person's increasing insanity and demise as a result of watching television too seriously.

Sale price: $490.

RYAN, Paul

"I CAN'T GET NO . . ." **16mm 4.5 min. B&W/sound $10 rental**

Directed and photographed by Paul Ryan and Bob Chamberlain. Music by the Rolling Stones.

Second prize, Foothill College Film Festival, 1966.

The San Francisco Cow Palace Beatles Concert audience juxtaposed with the elders of the city.

NEITHER MORE NOR LESS **16mm 12 min. color/sound $18 rental**

Directed and photographed by Paul Ryan. Music by Gene Turitz.

A color fantasy of a little girl's day in San Francisco. For her, people are amusements and a strange friendship develops, and ends.

WENDY **16mm 2.5 min. B&W/sound $5 rental**

Credits: Music by Dylan.

Four turned on photographers putting each other on. Banned in Bolinas, California.

THE HUMAN BODY MACHINE **16mm 4 min. B&W/sound $6 rental**

A film of the San Francisco Dancers Workshop interpreting the Kama Sutra material. An exploration of sensuality and sexuality. Norma is torn between a physical attraction and an intellectual repulsion. The film also confronts our own

voyeurism.

"I found it very disturbing . . ."
"I wish I was there and that body was coming to me."
"He came across the room like a giant Hippopotamus."
". . . it took me from a strong gut feeling to something much higher . . ."

SAFRAN, Fred

Fred Safran is a filmmaker. he is a member of the Board of Directors of Millenium Film Workshop and teaches film there. His writing on film has appeared in *Filmmakers' Newsletter, Canyon Cinemanews* and other publications.

All films also available from Filmmakers' Co-op, N.Y.; Center Cinema; Canadian Film Co-op, Montreal, Quebec. Also available directly from the filmmaker at 385 Grand St., N.Y., N.Y. 10002. Special programs and lecture-screenings can also be arranged directly with the filmmaker.

LOVE POTION NUMBER NINE

16mm 6 min. B&W/sound $10 rental

Certificate of Merit, Foothill Festival, 1969. Monterey and Intermedia Festivals, 1969. Shown at The Electric Cirucs, N.Y.C.

". . . a fitfully amusing sight-gag venture . . ." —*Films In Review*
"Fred Safran, the pre-screen committee loves you . . ."
". . . a laff riot . . ." —Eldon Dedine, cartoonist

A very funny version of the classic legend of a love sick young man who visits a gypsy fortune teller for relief. Hilarious, fastpaced, psychedelic? The film that asks ". . . but when I kissed a cop down at 34th and Vine . . ." and dares to give the answer.

EASY RIDER

16mm 32 min. B&W/sound $50 rental

1st Prize, Intermedia Arts Festival, 1969. 4th International Experimental Film Festival, Belgium, 1968. Film Prize, Harvard Film Festival, 1968. San Francisco International Film Festival, 1968.

"A love story that very effectively sustains its easy romantic theme." —Robert Nelson
". . . boudoir scenes . . ."
". . . refreshing images . . ."
". . . the favorite film of . . . the young filmmakers attending the Festival." —*Films In Review*
". . . wins an Award of Merit, for sustaining the message of Love." —St. Lawrence Film Festival Jury
". . . the hit of the show . . ."
". . . camera work is GREAT, as is the editing, just great." —Gus Wiedl, Director, Intermedia Arts Festival
"EASY RIDER, in the opinion of the judges, was by far the best . . . for technique and style."
"Watching the reaction of the audience, the scenes with the cat, and the use of the doorknob, can only be described as superb" —Festival Director, Leverett House, Harvard University

Delicately photographed, precisely edited. Tender, sincere, love story of today's generation of American youth. Filmed on location in Lower Manhattan, the East Village, Chinatown, and a very groovy loft.
No dialogue. The Story reveals itself through visual images and modern folk music. Starring Lois Howlett, Wally Goldfrank, and Love (the cat).

KILL FOR PEACE

16mm 2:07 min. B&W/sound $5 rental

Antioch Film Festival, 1969. Harvard Film Festival, 1968. Lewis & Clark Film Festival, 1968.

Hardhitting, bizarre vision of the world situation today. The struggle of the forces of Life and Death in the Monkey Jungle.

STAIRWAY TO THE STARS

16mm 6 min. B&W/sound $10 rental

Certificate of Merit, Foothill Festival, 1968. Ann Arbor Film Festival, 1968. San Joaquin Film Festival, 1968. Harvard Film Festival, 1968. Monterey Film Festival, 1969.

". . . truly a battle for men's minds."
". . . a Brechtian-thrust with a von Stroheim insouciance . . ."
". . . redeeming social importance. Press on! We're behind you!" —Eldon Dedini, cartoonist
". . . it certainly was among the finest presented." —Leonard Corren, Festival Coordinator, San Joaquin Film Festival

In this film version of the Myth of Sisyphus, a Columbus Avenue tenement's stairway replaces the mountain Sisyphus was fated to climb. The movie that proves that film can deal with the questions raised by the Theatre of the Absurd.

PARADISE NOW

16mm 10 min. B&W/sound $15 rental

Certificate of Merit, Foothill Film Festival, 1968. Lewis & Clark Film Festival, 1968. Harvard Film Festival, 1968. Intermedia Arts Festival, 1969.

A magical trip which considers the possibility of seeing New York City in a new and different light. You are taken in and out of the Spirit World and brought back alive. Come with us on a guided tour through Fun City.

TRANS-IT

16mm 7 min. B&W/sound $10 rental

Certificate of Merit, Foothill Festival, 1968. Harvard Film Festival, 1968. St. Lawrence Film Festival, 1968. Ann Arbor Film Festival, 1969. Shown at the Electric Circus, N.Y.C.

Turn off your mind, relax, and float downstream, while day is turned to night as the river of Columbus Avenue traffic flows to the hypnotic sound of the magic Indian Flute.

SALMORE, Charles

FROGS **16mm 27 min. color/sound $30 rental**

"The persecution, exploitation, and adoration of the jumping frog, as performed by the residents of Calavaras County, California, under the direction—generally—of greed. Mark Twain first 'celebrated' this subject in print; Charles Salmore's funny, sharply edited, pointedly ironic documentary examines the impact of what can only be called the 'frog business' in Calavaras County today; raised for sale to school science departments; killed for food or 'fun'; trained rigorously for the yearly jumping contest. One man specializes in hypnotizing them, another in manufacturing ceramic frogs. The film's last sequence, when in slow-motion, human 'masters' urge their frogs on with some amphibian body english—echoes the end of Orwell's *Animal Farm*: 'The creatures outside looked from pig to man and from man to pig, and pig to man again, but already it was impossible to say which was which.' "

First Prize, Ann Arbor Film Festival; CINE Golden Eagle; Winner at American, Baltimore, Hawaiian, Kent State, Film Festivals; screened at Cannes Film Festival.

SANDAN, Mark

LAUGHING BEAR **16mm 5.5 min. B&W/sound $15 rental**

Credits: Guitar music by Steve Sahlien.

A short film on a 4-year-old boychild, his little toy bear and the curiosity and amazement, wonder and love—between him and his mother about to give birth. His feelings often expressed thru his little toy bear. The film was made 2 days before the birth of her 2nd child, Luke, Leif's brother to be.

Starring: Leif, Elin and the little toy bear.

Prizewinner: Kenyon Film Festival, 1968. University of Illinois Film Festival, 1968. 1st Berkeley Experimental Film Festival, Univ. of California, 1968. Arthur Barron Award, Ann Arbor Film Festival, at New York City, 1968. Ed Emshwiller Award, Yale Film Festival, Stamford, Conn., 1968.

ROSEBUD **16mm 5:24 min. B&W/silent at 24 fps $15 rental**

"This is a lyrical visual film on a young woman before the birth of her first child. A remarkably beautiful film." —Willard Van Dyke

Prizewinner, Rhode Island School of Design Film Festival, 1966.

WAITING **16mm 11:45 min. B&W/silent at 24 fps $24 rental**

A silent expressionistic study of the inner state of people in the ward of a mental hospital—using 3 young girls as the subjects.

Prizewinner, Kent Film festival, 1967; Kenyon Film Festival; Ron Rice Memorial Award, 1967, Chicago Institute of Art Film festival 1967; Robert Breer Award, Ann Arbor Film Festival at the New School, New York City, 1967.

SUMMERDREAM (1973) **16mm 10 min. color/silent at 16 fps $15 rental**

"An intense psychological study of a summer theatrical group . . . that reveals inner natures of the actors as they play, in various fantasy roles, bizarre and haunting." —Roz Schneider

MUSIK EXPRESS **16mm 12 min. B&W/sound $18 rental**

"This film's the exploration of the total sensory experience of an amusement park mid way ride—the man who works the ride, the motion, the music, the faces create a motion taking the viewer to the borderline of something beyond life.
"My first collaboration with another filmmaker, Pamela Yates, whose work and love and inspiration with mine create this unusual impression." —Mark Sandan

Ann Arbor Film Festival Award winner, Athens, Ohio, 1975.

SANDER, Louis

A 29 MINUTE FILM WITHOUT CONSEQUENCE **16mm 29 min. B&W/sound $40 rental**

Composition and Direction: Louis Sander. Camera and Sound work: Richard Chase. Editor and Guide: Bradley Lane.

This is what happens when you mix some famous (?) artists (John Baldessari, Tony Berlant, Paul Brach, Lance Richbourg) with a bunch of ham and addlots of disenchantment about the "Art World".

SANDUM, Cherie

BUNKO **16mm 7.5 min. B&W/sound $10 rental**

Producer, photographer, editor, sound: Cherie Sandum. Voice: Kappy Bates.

A group of twelve women gather on a monthly, rotational basis to play "bunko", a dice game, for prizes and pleasure.

BUNKO was an award winner in the 1975 Northwest Film & Video Festival.

SAN FRANCISCO DANCERS WORKSHOP

THE BUST **16mm 10 min. B&W/silent $12.50 rental**

Filmed by KQED-TV, San Francisco.

This film records a performance that grew out of a Community Workshop project in which workshop members went out into the neighborhood. During the course of the performance, several members of the Workshop were arrested--for allegedly bizarre behavior on the street.

PARADES AND CHANGES **16mm 40 min. B&WE/sound $45 rental**

Filmed by Arne Arneborn.

Part 1: An environmental dance in which the dancers relate to space and objects in it, including trapdoors in the floor and ceiling, scaffolding, and a weather balloon.

Part 2: "Paper Dance" performed by dancers in the nude. Dancers tear large rolls of paper creating a rhythmic, sculptured image of naked bodies and forms of the paper.

Performed in 1965 in Sweden and at Hunter College in 1967.

RIGHT ON (CEREMONY OF US) **16mm 30 min. B&W/sound $35 rental**

Filmed by KQED-TV, San Francisco.

The film documents the intense encounter of an all black group from Watts and the all white Dancers' Workshop community in a ten day workshop conducted by Anna Halprin. The film records the group's experience of one another through movement encounter situations, discussions of their reactions to one another. It includes some sections of the theater piece eventually presented at the Mark Taper Forum in Los Angeles.

SAN FRANCISCO NEWSREEL

BLACK PANTHER (OFF THE PIG) **16mm 15 min. B&W/sound $20 rental**

The Black Panther Party is training itself, in struggle, for struggle. Interviews with Huey P. Newton and Eldridge Cleaver. Bobby Seale lays out the Ten-Point Program of the Panthers.

SCHAAF, Allen

A GIFT CERTIFICATE **16mm 2.5 min. B&W/sound $3 rental**

Credits: J. Felt, L.E. Fou, D. Hose, The Fugs.

A personal statement about Vietnam conceived, filmed, and edited in 36 hours for the week of the Angry Arts in New York.

UNTITLED **16mm 15 min. B&W/sound $15 rental**

Credits: Bill Walker, Actor. Bob Romes, Assistant. Douglas Leedy, Music.

This is a first film, and while each sequence holds up on its own, the relationship between them and the resolution. An interesting historical note is that the first 1090 Page Parties are in the film. These parties according to several people in the scene were the progenitors of the Family Dog and therefore the Avalon dances.

Other distribution: Audio Film Center.

SCHMOELLER, David

LORA LEE'S BEDROOM **16mm 8.5 min. color/sound $15 rental**

Written, produced, directed, photographed, edited, scored by David Schmoeller.

LORA LEE'S BEDROOM is a visually beautiful, lyrical fantasy taking place in a totally white environment. In the white on

white film, the mood is immaculacy, simplicity, relaxed serenity until the emergence of the white-robed Lora Lee's narcissistic guilt. As the Library of Congress describes the film: "An experimental film which shows a girl in an entirely white bedroom who is haunted by her narcissism which takes the form of a black rat."

Winner of 1973 CINE GOLDEN EAGLE; Winner of 1973 Midwest Film Festival; Awarded 1973 grant from Directors Guild of America; aired on national TV in Mexico at the recommendation of Luis Bunuel . . . only to be censored after two minutes on the air; subsequently exhibited theatrically in the Cine Bunuel in Mexico City. Entered via CINE in the 1974 Oberhausen International Short Film Festival and also XIII Golden Knight (MALTA) International Amateur Film Festival.

SCHNEEMANN, Carolee

FUSES (1964-67) **16mm 22 min. color/silent $44 rental**

Yale Film Festival; Cannes Special Jury Selection; Refocus: Univ. of Iowa Woman's Film Festival; Johns Hopkins University Human Sexuality Film Festival; Films by Women, Chicago '74; Festival of Avignon; Zagreb Erotic Film Festival; London International Film Festival; Frankfort Film Festival; Wesleyan Film Festival; Buffalo Women's Film Festival Conference.

Filmed, edited by Schneemann; with herself, James Tenney and Kitch.

"The notorious masterpiece . . . a silent celebration in color of heterosexual lovemaking. The film unifies human elements with the natural environment through cutting, superimposition and layering on abstract impressions by scratching the celluloid itself . . . The film succeeds perhaps more than any other in objectifying the sexual streamings of the body's mind." —*The Guardian*, London

The first love-fuck film by a woman: her partner and herself, filmed by herself. "A fluid, oceanic quality that merges the physical act with its metaphysical connotation, very Joycean and very erotic.' —Gene Youngblood, *Expanded Cinema*

"Pornography is an anti-emotional medium, in content and intent, and its lack of emotion renders it wholly ineffective for women. This absence of sensuality is so contrary to female eroticism that pornography becomes, in fact, anti-sexual. Schneemann's film, by contrast is devastatingly erotic, transcending the surfaces of sex to communicate its true spirit, its meaning as an activity for herself and quite accurately, women in general. Significantly, Schneemann conceives the film as shot through the eyes of her cat—the impassive observer whose view of human sexuality is free of voyeurism and ignorant of morality.
"In her attempt to reproduce the whole visual and tactile experience of lovemaking as a subjective phenomenon, Schneemann spent some three years marking on the film, baking it in the oven, even hanging it out the window during rainstorms on the off chance it might be struck by lightning. Much as human beings carry the physical traces of their experiences, so this film testifies to what it has been through and communicates the spirit of its maker. The red heat baked into the emulsion suffuses the film, a concrete emblem of erotic power." —B. Ruby Rich, Chicago Art Institute

Other distribution: Filmmakers' Co-op, N.Y.; Grove Press Film, Serious Business Co.

PLUMB LINE (1968-72) **16mm 18 min. color/sound $36 rental**

London International Film festival; Buffalo Women's Film Festival, Whitney Museum of American Art.

By, with Schneemann, sound by Schneemann.

Breaking-down, splitting apart, burning up: a relationship and the film itself. Edited from scrap diary footage shot in 8mm, hand printed as 16mm. PLUMB LINE is a moving and powerful subjective chronicle of the breaking up of a love relationship. The film is a devastating exorcism, as the viewer sees and hears the film approximate the interior memory of the experience.

"PLUMB LINE was beautiful laying everything open even more than FUSES—a very public private film—and as clear as crystal." —David Curtis

Other distribution: Serious Business and New Line Cinema.

VIET-FLAKES (1965) **16mm 7 min. B&W/sound $14 rental**

Sound by James Tenney.

Filmed from still atrocity images through various lenses. Discrepancies between aesthetic perception and literal information, emotion and detachment, dislocation of time and space.

SCHNEEMANN, Carolee and Bob GIORGIO

IN QUEST OF MEAT JOY (1969) **16mm 7 min. color/sound $10 rental**

Film version of Carolee Schneemann's (FUSES) highly successful New York happening, "Meat Joy".

Edited by Bob Giorgio. Sound: the Rolling Stones "Sing This All Together".

SCHOFILL, John

DIE (1966) **16mm 5 min. color/silent at 24 fps $6 rental**

Credits: Charles MacDermed.

"DIE is a continuous flow of imagery uninterrupted by cutting. The camera meditates silently on consciousness past death,

the conclusion states the title as a command; the ego must die." —J.S.

Other distribution: Filmmakers' Co-op, N.Y. and Center Cinema Co-op.

FILMPIECE FOR SUNSHINE (1966-68) **16mm 25 min. color/sound $30 rental**

Cast: Steven Sunshine, Ellie Bernsten, Diana Martin, Jerome McGinty.

Dedication: To Anger and Sunshine.

"Steven Sunshine helped me begin this film, and gave me many ideas throughout the filming. In particular, he invented the toothbrushing sequence . . .
"For some reason it's difficult to write my feelings about FILMPIECE FOR SUNSHINE. Perhaps it's because the statement has been made so fully in the pure vision of the film images and (almost subliminally) in the underscoring rock message of the sound track.
"But clearly it is a film about the imprisoning frustration of adolescence in an anti-life society, and the only release allowable with that context: masturbation." —J.S.

"FILMPIECE . . . a shining piece of budding authority and technical wisdom. With this for his 16mm opener Schofill's lifetime contribution to the experimental film should be genuine, deep, and rich." —Will Hindle

Second Prize, 1968 Ann Arbor Film Festival. Robert Nelson Award, 1968 Bellevue Film Festival.

XFILM (1968) **16mm 14 min. color/sound $18 rental**

Credits: Tape composition by William Maraldo.

Special Note: Please play sound as loudly as your ears and sound system will allow without distortion.

"XFILM is my first, and very personal, exploration of film as an abstract, kinetic medium. The film, after many months of almost random experimentation finally collected and crystallized in my consciousness when I heard Bill Maraldo's very unusual tape piece. This is the first of an intended series of literally experimental films.
"Special thanks for inspiration for the past several years to Bruce Baillie and Bruce Conner." —J.S.

"The possibility of form is that it can reflect the light of consciousness." —Charles MacDermed

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SCHONFELD, Victor

UNIVERSITAS **16mm 18 min. color/B&W/sound $30 rental**

Found in the ruins of "higher education".

In his grey world of claustrophobic residences, labyrinthian libraries, and tombstone architecture the student radical is anguished, impotent, alone. An existentialist philosophy professor begins class by pouring a cup of coffee into his own crotch, from which explodes an H bomb; the student radical sitting on a toilet hears the World Fascist Capitalist Communist Conspiracy proclaiming obscenities; he takes off his gas mask to make love with a "Barbie doll" . . .

Complex montage with multi-level oppositions of image and sound. Original music by Dana Richardson played by string quartet. Made by students at the University of Pennsylvania, in Philadelphia, 1975.

"A sensitive and compassionate film about the problems of being a student in an American university in the 1970's . . . a moving portrayal of faded dreams and lost hopes of a generation suspended between Woodstock and Watergate." —Stuart Samuels, Director, Film Center-Walnut St. Theatre, Lecturer in Film History, the University of Pennsylvania

"It made me nauseous. It works." —a Cornell University drop out

Recommended for the college-bound.
Philadelphia Filmmakers Showcase Selection.

SCHREIBER, Ralph

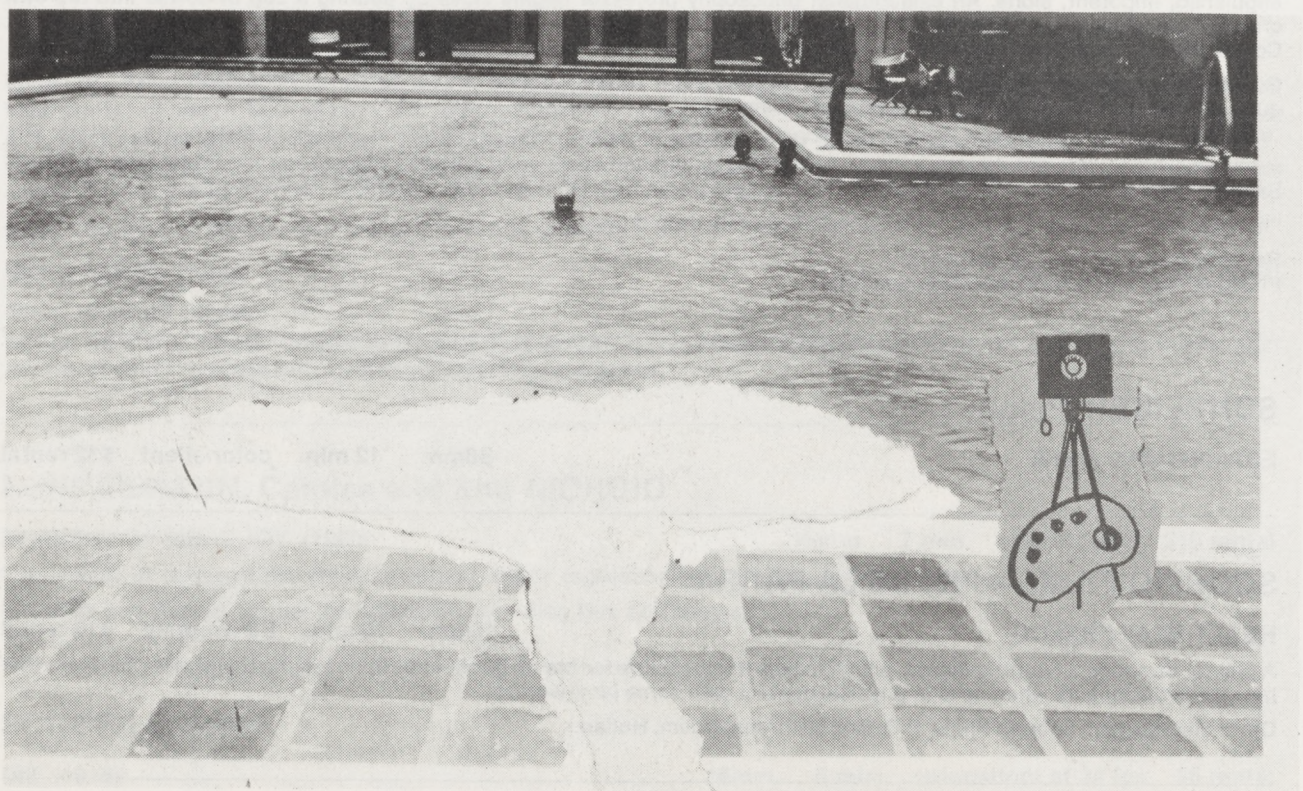
FRAMEWORK (1973) **S8mm 12 min. color/silent $12 rental**

SCORPIO FILMS—PIM DE LA PARRA

HEART BEAT FRESCO **16mm 10 min. B&W/sound $10 rental**

A painter develops a neurotic illness, which makes it impossible for him to get hold of things in his hands. He discovers that his illness disappears when he is in physical contact with some (any) woman.

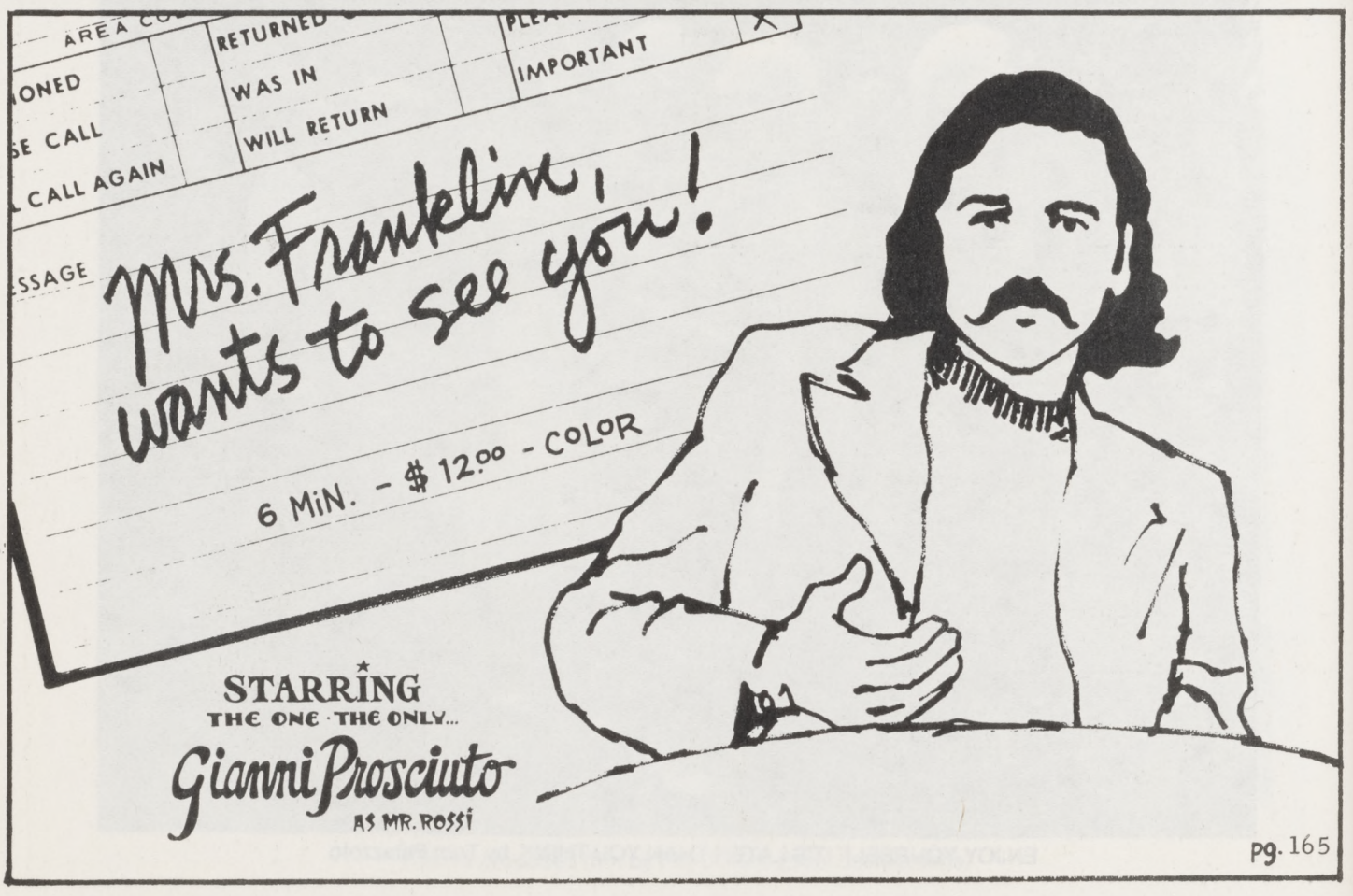
Other distribution: Scorpio Films, P.O. Box 581, Amsterdam, Holland.



From a proposed film by Pat O'Neill about cowpersons.

ENJOY YOURSELF IT'S LATER THAN YOU THINK by Tom Palazzolo

THE OVERLAND VEGETABLE STAGECOACH
GRAPHIC ENTERTAINMENT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WAS IN
WILL RETURN
IMPORTANT
CALL AGAIN
Mrs. Franklin, wants to see you!
6 MIN. - $12.00 - COLOR
STARRING
THE ONE · THE ONLY...
Gianni Prosciuto
AS MR. ROSSI
pg. 165

NAJA

DOCUMENTARY ··· A CONTEMPORARY CALIFORNIA CRAFTSMAN AT WORK · 20 MIN. $25 ~~00~~ COLOR

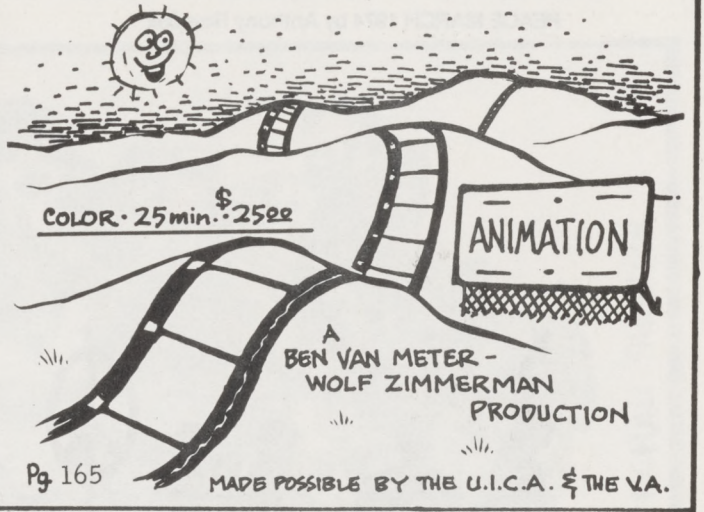
Pg. 165

FASTEN SEAT BELTS

3½ MIN.
$10.00
COLOR

Pg. 165

THE WAY OF FILM
SECTION VIII EIGHT



COLOR · 25 min. $25.00

ANIMATION

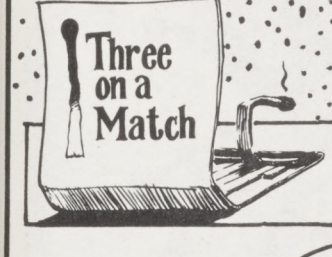
A BEN VAN METER - WOLF ZIMMERMAN PRODUCTION

Pg. 165

MADE POSSIBLE BY THE U.I.C.A. & THE V.A.

produced at S.F.A.I.

SUPERSTITION THEATRE
presents



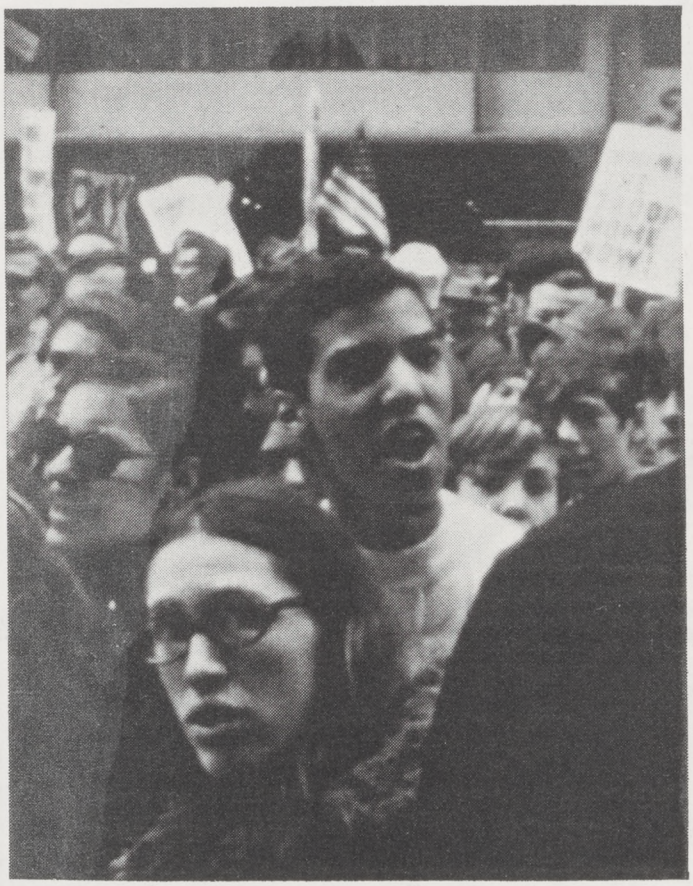
2½ MIN. $10.00
BW Pg. 165

8 min. $10.00

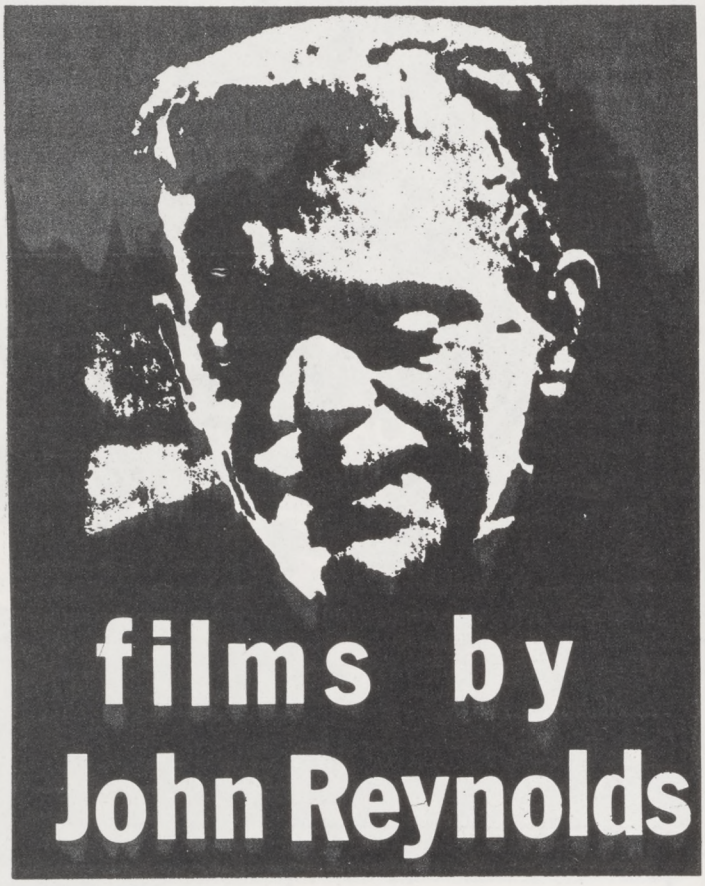
THIS AIN'T NO ALLEY PLACE
BW

Pg. 131

COLOR
NINETEEN MINUTES · NINETEEN DOLLARS



PEACE MARCH 1974 by Anthony Reveaux



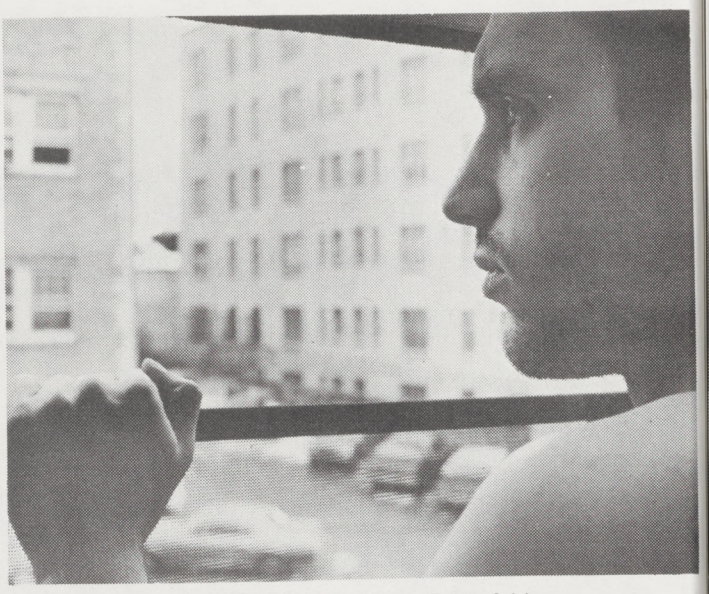
MARCH ON THE PENTAGON by David Ringo

THE HAT SHOW by Lisa Rose

INSIDE
DOUBT
-RUDNICK

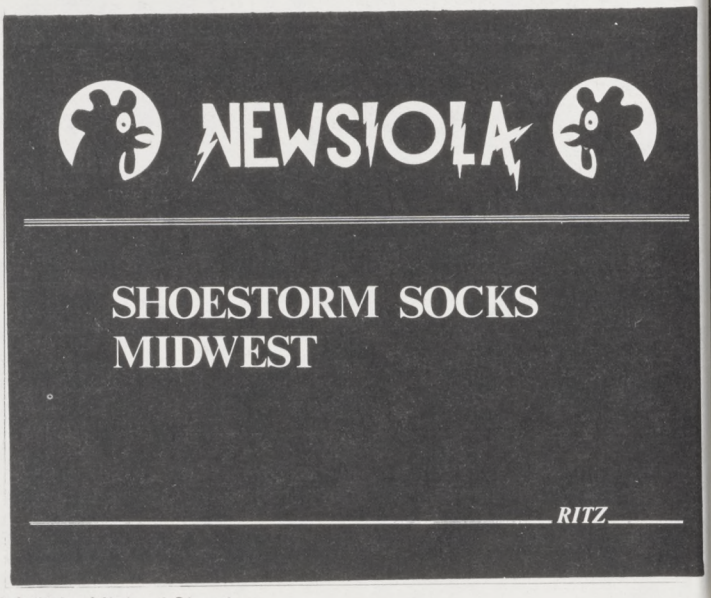
AMERICAN
CATALYST
BY MICHAEL RUDNICK

BUNKO by Cherie Sandum



UNIVERSITAS by Victor Schonfeld

David Stone reveals . . .



From THE RITZ NEWSIOLA #1 by Michael Siporin

Touching and FUN
DAVID STONE PRESENTS
STUDY FOR PARADISE
THOROUGHLY DELIGHTFUL

CAROLEE SCHNEEMANN

Stills from PLUMB LINE ▼

▲ Still from FUSES

SET YOUR CHICKENS FREE

Produced and Directed by

GILBERT SHELTON AND BEN VANMETER

TIME: 22 min.
RENTAL: $30

This is the heart-warming and artistically told story of a young chicken farmer from Mashville, Tennessee, who took a bit too much of that "L, S, and D," and, well, you guessed it. Yes, he liberated his flock. And there were chickens in the pasture. And chickens in the barn. And chickens in the cauliflower, and chickens in the corn. And, lord love a duck, CHICKENS driving CADILLACS to WASHINGTON, D.C. It's almost too much to believe, but here it is, LIVE, ON FILM. Earl Pillow plays the hell out of the part of the chicken farmer who metamorphoses into a chicken (before your very eyes), leads a crusade against the Kentucky Colonel, and finally winds up the victim of a government-sponsored organ transplant. Or is he the benificiary? Filmed in ACTUAL CHICKEN CONCENTRATION CAMPS in Petaluma and Mendocino County.

SEARS, Loren

SLIP BACK INTO THE SHINING SEA (1967) — **16mm 11 min. B&W/sound $10 rental**

A mantra/poem intended to clear the air and wipe away material complications. Video mix from film; poem and recitation by Joanne Kyger; augmented audio tape by Richard Feliciano.

NEWS (1968) — **16mm 10 min. B&W/sound $10 rental**

Chuck Wiley reading the reports right off the newswire. It evokes the frustration in trying to get information from a TV show of slick writing, acting and visual aids. At best it is a totem pole of local, national and international insanity which one can only try and find some way to forget.

LOOPS (1968) — **16mm 5 min. color/sound $7.50 rental**

The TV screen as light/energy source for a total assault on the viewer. Film loops control outer and inner frame shapes, and rhythm. The play of color was added electronically as the loops were woven into one another on successive video tape mixes. The audio is a similar play of texture, attack and rhythm I composed on a Buchla sound synthesizer.

SUZANNE — **16mm 3 min. color/sound $6 rental**

A dance, now in its third generation. The original was taped from the dance with electronic video effects. This was then transfered to film and then recomposed on the optical printer. About a dozen short scene fragments were woven, like a musical score, into four precisely executed movements.

PUNCH (1968) — **16mm 10 min. color/sound $10 rental**

A puppet show in wild electronic color performed by the Free City Puppets and Ann and Bill Linden, with specially performed musical score.

BE-IN: A FREE SPACE FILM — **16mm 6 min. color/sound $6 rental**

Credits: From footage contributed and reworked by several anonymous San Francisco filmmakers.

Composed by projecting and rephotographing, and by optical reprinting of the original footage, the film captures the spontaneity and point-wise dramatic flow of the Be-In itself. Technically, the possibilities of a home built optical printer, explored in this film will interest filmmakers.

MERRY GO ROUND — **16mm 4 min. B&W/sound $4 rental**

A time piece; passing away through age, overtaken by beach crowds, these old men and the merry-go-round organ music they love to hear.

COMIC KARMIC PILOT — **16mm 6 min. B&W/sound $6 rental**

MacArthur-LBJ do tricks on the screen as you are cleansed of any remaining credulence for "national leaders". Yoga may dispel bad karma manifesting itself as politicians and armies; may the slow driving force of unrelenting laughter weaken your State and strengthen your Soul.

PATTY DREAMS OF ME — **16mm 2 min. color/sound $2 rental**

Frozen statues haunt the dreamer with uncertain warnings until the end when the nemesis is glimpsed moving away.

TRIBAL HOME MOVIE NO. 2 — **16mm 7 min. color/silent at 24 fps $7 rental**

Haight-Ashbury, Spring 1967, people at home, just living. Superficiality of story and content are done away with, leaving you to feel life and living as strictly continuous, existence is what goes on between "events". I don't know if anymore than that could be said but I think I've succeeded.

"A documentary and a home movie in the best sense of both terms." —Earl Bodien

SORCERY — **16mm 30 min. B&W/sound $25 rental**

A germinal piece toward a form of true video theater. It was done mostly with one camera that never stopped moving for 30 minutes, and a 5-second delayed playback of just recorded material for cross-cutting and mixing. Though there are two persons in something like a set with some well chosen objects before them, it avoids drama, prop and artifice in the theatrical sense.

SEARS, Loren and Pat FERRERO

MIMBRES CLASSIC BLACK-ON-WHITE (1969) — **16mm 5 min. B&W/silent $5 rental**

The most incredible pottery designs ever; circa 1100 A.D., Southwestern New Mexico, Mimbres indian (extinct). Designs range from entirely abstract/geometric, mandala-like patterns, to delicate, playful living creatures that skip, crawl, buzz, splash and fly. Due to the shape of the pots, all are circular. These we liberated from the Museum Papers where they were entombed without anthropological comment. Our purpose was to restore them to life as comment on themselves, and therefore the persons that made them. By animation on film, to re-animate in spirit; bringing them back to life for contemplation on.

Pat "discovered" the potteries and acquired the materials which we, working separately and together, put onto film. First

part simply catalogues the entire collection of approximately 1,000 designs, 2 frames each. Then goes on to reconstruct the play (drama) inherent. Specially recommended to anthropologists and art historians.

Note: This film, another in progress called CHURNINGA and probably others in the future, comprise a series of attempts to extend the anthropological record through creative filmmaking.

SERKE, Udo

SONS (USA '76) **16mm 12.30 min. color/sound $22 rental**

A film about a guy in the military, who is having two different fantasies—one about love—one about hate—while he is smoking a cigarette. The film ends with a reflective, meditative sequence.

BIRD OF PARADISE (1976) **16mm 18 min. color/sound $30 rental**

...an actress, playing an actress, imagining being a big actress. 'Immortality', 'glamour', 'life', 'death'...

SERVAIS, Jim

3 X 2 **16mm 6 min. B&W/blank sound track $5 rental**

(3 by 2) skin tension-contact line minimal body film.

EAT COKE **16mm 2 min. color/sound $5 rental**

A cocaine commercial. Very hard Very yellow Very obscene. A good rush.

SEE, Richard

PAPER GOAT **16mm 17 min. color/sound $20 rental**

Credits: Doug Wendt, Tom Heinz, Harry See.

A satirical documentary on the teaching of grammar school children, followed by an airplane ride to Hawaii and ending with our frustrated school teacher in the woods of Northern California being pursued by a ten foot long, pink neon phallic monster.

SO LONG STUDE **16mm 7.5 min. B&W/sound $10 rental**

Sound: Wilson Burrows. Optics: Doug Wendt.

An educational film about selling an old car. SO LONG STUDE is not only factual, but emotional, comical, and other things too.

SEVERSON, Anne

ANIMALS RUNNING **16mm 23 min. B&W/sound $25 rental**

A continuous stream of animals from bison to splinters of fishes.

"... a serenely beautiful ... study of animal life in continual movement—bees swarming, birds in flight, deer running. Photographed in high contrast black and white, ANIMALS RUNNING is like a series of engravings come to life and its sense of delicacy is heightened by what sounds like rippling xylophone sounds." —Kevin Thomas, *Los Angeles Times*

National Film Theater, London; Venice Bienalle, 1974; Films by Women/Chicago 1974; Buffalo Women and Film Conference.

THE STRUGGLE OF THE MEAT **16mm 4 min. color/sound $5 rental**

When I was editing my last film, ANIMALS RUNNING, a collection of images grouped themselves together but refused to be included in the film. I spliced them together and put them aside. At the same time I was experimenting with sound loops, inspired by John Lilly's work with dolphin language. Briefly, he discovered that when exposed to a repeating loop in a relaxed atmosphere, a subject would begin to hear sounds or words other than those recorded. I made some loops and found that the phrase, "the struggle of the meat" was a particularly evocative one.

THE STRUGGLE OF THE MEAT is a collection of accumulating images in sync with this phrase—

Produced with the assistance of the Royal Belgian Film Museum and Afga-Gevaert.

NEAR THE BIG CHAKRA **16mm 17 min. color/silent $30 rental**

An unhurried view of 37 human female vaginas—ranging in age from 3 months to 56 years.

"Neither clinical nor leering, its strange neutrality makes it possible for the viewer to be simultaneously fascinated, repulsed, awestruck at the diversity of women's genitals, and finally, at their universality." —*Ms. Magazine*

"The impression made by this film, its impact—has been enormous . . . This film is a new approach to our femininity." —Agnes Varda, *Image And Sound*

INTRODUCTION TO HUMANITIES, Fall 1972 **16mm 5 min. B&W/sound $5 rental**

My first year Humanities class at the San Francisco Art Institute steps before the camera and introduces itself one by one. This film is an appropriate complement to NEAR THE BIG CHAKRA and should be shown immediately after.

American Cultural Center Women's Film Festival; Buffalo Women and Film Conference.

I CHANGE I AM THE SAME **16mm 40 secs. B&W/sound $5 rental**

A short, hilarious film of a woman and a man in various stages of undress—in their own and each other's clothing.

You in your clothes, Me in my clothes. You in my clothes. Me in your underpants. You in nothing. Me in your clothes. You in my underwear. Me in nothing. You in your underpants. Me in my underwear. You in nothing. Me in nothing. You in your clothes. Me in my clothes.

New York Film Festival; Cannes Film Festival; Toronto International Women and Film Festival; American Cultural Center Women's Film Festival (Paris); Femmes et Films Paris, 1975.

RIVERBODY **16mm 7 min. B&W/sound $10 rental**

A continuous dissolve of 87 male and female nudes.

"The film's fascination lies with the suspense of that magic moment, halfway between two persons, when the dissolve technique produces composite figures, oftentimes hermaphroditic, that inspires awe for the mystery of the human form." —B. Ruby Rich, Chicago Art Institute

Ann Arbor Film Festival; Toronto International Film Festival; Edinburgh International Film Festival; Johns Hopkins University Human Sexuality Film Festival.

SHARITS, Paul

PIECE MANDALA/END WAR (1966) **16mm 5 min. B&W/color $8 rental**

Sound track by Bob Grimes.

Blank color frequencies space out and optically feed into black and white images on one love-making act which is seen simultaneously from both sides of its space and both ends of its time.

"Thanks for the strip . . . it IS that/cut to the bone of some matter that does really concern me: how a man and a woman meet nakedly head-on among the colors . . . lovely: I can hardly wait to seen the entirety of that vision. . ." —Stan Brakhage

"PIECE MANDALA/END WAR reminds me very much of the back light (GoKo) which illuminates the spirit of Buddha—yet no image of Buddha appears; rather, a couple of naked bodies. I have never imagined that GoKo could really happen and illuminate as in this film." —Takahiko Iimura, *Film Art*

RAY GUN VIRUS (1966) **16mm 17 min. Blank/color/sound $25 rental**

Although affirming projector, projection beam, screen, emulsion, film frame structure, etc., this is not an "abstract film"/projector as pistol/time-colored pills/yes = no/mental suicide and then, rebirth as self-projection.

"I really do think you have a very fine film there of magnificent subtlety in its by-play with the texture of film and eye's grain . . ." —Stan Brakhage

"The retinal retention of afterimages is remarkable!" Ed Emshwiller

"With films like RAY GUN VIRUS, LSD may become obsolete." —Museum of Modern Art, N.Y.C.

". . . just colors and strobe . . . 'light-color-energy patterns (analogues of neural transmission systems) generate internal color-time-shape and allow the viewer to become aware of the electrical-chemical functionings of his own nervous system' . . . It's true." —David Curtis, *International Times*

"RAY GUN VIRUS is a work in which no images appear yet one can get pure identity on film . . . projected film itself makes the viewer aware of where he stands. RAY GUN VIRUS is not so-called "Psychedelic Cinema" but even more and goes beyond it through Sharits' bright clarification of the media." Takahiko Iimura, *Film Art*

Shown at the 4th International Experiemental Film Competition, Knokke-Le Zute and included in the "20 Years of American Personal Film" anthology, National Museum of Modern Art, Tokyo, Fall 1966.

Collections: Museum of Modern Art, N.Y.C.; Royal Archive of Belgium.

WORD MOVIE (FLUXFILM 29) (1966) **16mm 3.75 min. color/sound $5 rental**

Approximately 50 words visually "repeated" in varying sequential and positioned relationships/spoken word sound track/ structured, each frame being a different word or word fragment, so that the individual words optically-conceptually fuse into one 3¾ minute long word.

N:O:T:H:I:N:G (1968) **16mm 36 min. color/sound $50 rental**

Based, in part, on the Tibetan Mandala of the Five Dhyani Buddhas/a journey toward the center of pure consciousness (Dharma-Dhatu Wisdom)/space and motion generated rather than illustrated/time-color energy create virtual shape/in negative time, growth is inverse decay.

"The screen, illuminated by Paul Sharits' N:O:T:H:I:N:G seems to assume a spherical shape, at times—due, I think, to a pearl-like quality of light his flash-frames create . . . a baroque pearl, one might say—wondrous! . . . One of the most beautiful films I've seen." —Stan Brakhage

"You are pulled into the world of color, your color senses are expanded, enriched. You become aware of changes, of tones around your own daily reality. Your vision is changed. You begin to see light around you, light on objects around you. You begin to think about light. Your experience range is expanded. You have gained a new insight. You have become a richer human being." —Jonas Mekas

"In essence there are only three flicker films of importance, ARNULF RAINER, THE FLICKER, and N:O:T:H:I:N:G . . . In terms of the subjects we have discussed here, it is Sharits' N:O:T:H:I:N:G that opens the field for the structural film with a flicker base." —P. Adams Sitney

T,O,U,C,H,I,N,G (1968) **16mm 12 min. color/sound $20 rental**

Starring poet David Franks whose voice appears on soundtrack/an uncutting and unscratching mandala.

"Merges violence with purity." —P. Adams Sitney
"Surrealist tour de force." —Parker Tyler

On 10 Best Films of 1969 Lists' of Soren Agenoux and Jonas Mekas.

SHELTON, Gilbert

SET YOUR CHICKENS FREE! **16mm 22 min. color/sound $30 rental**

Made with Ben Van Meter.

A young chicken farmer from Mashville, Tennessee (played with feeling by Earl Pillow), takes too much LSD, frees his chickens, and attacks Washington, D.C., in his Cadillac. A pullet surprise movie.

SHEPARD, Tim

ODESSA STEPS **16mm 6 min. B&W/sound $8 rental**

An annotated version of POTEMKIN (reel 4), made for veterans of glib lectures on the rhythm of Eisenstein's montage. Short, sweet and to the point.

"I think He would have approved." —Stan Lawder

MOVING TARGETS **16mm 14 min. color/sound $20 rental**

An exercise in special effects, using conventional travelling matte techniques on a contact printer. A small box (whose classic dimensions animators using an Oxberry field guide will recognize) moves across the screen revealing certain objets d'interest, hiding others and performing other tricks. The last event features Patrick O'Neill in his first screen role along with a docile Siamese, busy ants and a palsied hand.

SIMONS, John

EXCERPTS **16mm 10 min. color/sound $11 rental**

EXCERPTS is a film for filmmakers. Against a constantly changing yet always unchanged visual background it raises questions of the deepest significance for those concerned with the nature of film as our most contemporary art form as well as our most powerful vehicle for social comment.

IT'S PLEASURE TIME FOR YOU **16mm 4 min. B&W/sound $6 rental**

In tune with our favorite cigarette jingles we see why the dinosaur is extinct—the dimwitted beasts would not read the fine print on the packs! It's IT'S PLEASURE TIME FOR YOU for a sobering view of history.

SINGER, Joel

BREAKDOWN **16mm 3.5 min. B&W/sound $5 rental**

Circular pans in a house broken down by mathematical elimination of frames. Narrator's memory undergoes similar disintegration.

JUDY **16mm 2.5 min. B&W/sound $5 rental**

Repeated accelerating pans of a room intercut with rolling TV screen with the haunting sound of a word stretched out to 15 seconds in the opening shot down to one second as the film ends.

PERISPHERE (1975) **16mm 14 min. B&W/silent at 18 fps $20 rental**

The region about a body . . . the force fields around the center . . . sweep in harmonic orbits.

"The film begins to resolve itself through an overexposed introduction, then leaps into a horizontal orbiting of the perimeter punctuated by the jacked-up speed of autos, details of landscape firing into the foreground, retreating. The camera rushes in one direction only to stop, fix momentarily then sweep in the opposite direction. It is a stunning, rhythmically overwhelming film. Though the film is silent, soon into its viewing a music is heard, internally along the neural lines fed by the eyes through the strokes of light." —Michael Reynolds, *Berkeley Barb*

ADIEU BEAUSEJOUR (1975) **16mm 3 min. B&W/silent at 18 fps $5 rental**

A farewell to my family home in the Laurentian Mountains near Montreal.

SIPORIN, Michael

HOW TO EAT (1964) **16mm 6 min. B&W/sound $7.50 rental**

Creidts: Written and Directed by Michael Siporin. Starring: Richard Taylor. Narration: John McHale Jr.

A parody of educational films, from a fictitious series titled "How to Live". Deliciously funny and in yummy live-action.

Award at the Chicago International Film Festival, 1965.

Other distribution: Grove Press Inc., N.Y.; Center Cinema Co-op, Chicago; Filmmakers' Co-op, N.Y.

ONE NEETAH AND MICKEY (1969) **16mm 7 min. color/silent $10 rental**

A portrait of two people in triptych. An experiment in visual flow, relating one frame to the next and then sequence to sequence, in increasing graphic intensity. The attempt was made in this film to create pictures so powerful that a soundtrack would be irrelevant.

Other distribution: Filmmakers' Co-op, N.Y.; Center Cinema Co-op, Chicago.

OPENINGS (1973) **16mm 9 min. color/sound $15 rental**

A film by Michael Siporin with assistance from Diane Mitchell, Eileen Miller, Nancy Forbes, Richard Saba and others.

Beginning as a statement for the awakening consciousness of women, the film also stands as a metaphor for breaking free of any and all mental and physical bonds.

Other distribution: Grove Press Inc., N.Y.; Center Cinema Co-op, Chicago; Filmmakers' Co-op, N.Y.

THE RITZ NEWSIOLA #1 **16mm 6 min. B&W/sound $10 rental**
THE RITZ NEWSIOLA #2 **16mm 6 min. B&W/sound $10 rental**
THE RITZ NEWSIOLA #3 **16mm 6 min. B&W/sound $10 rental**

$25 rental for all three at once.

Credits: Camera, editing, sound, direction, titles: M. Siporin. Written by: Nancy Forbes, M. Siporin and Michael Solomon. Starring: M. Solomon. Narration: Daniel Cohen. Music by: Thomas J. Valentino, Inc.

(A live-action film)

Three updated comic parodies of newsreels from the 1940's with guaranteed 100% all wacky and original material. Plenty of Human Interestiola stories and occasional appearances from the Ritz Rooster make these three shorts perfect for your film program. Try the one-a-weekiola plan!

Awards at the Douglass College Film Festival, 1975; the Independent Filmmakers' Exposition, 1975.

Other distribution: Filmmakers' Co-op, N.Y.; Center Cinema Co-op, Chicago.

SNOW, Michael

WAVELENGTH **16mm 45 min. color/sound $55 rental**

"WAVELENGTH was shot in one week, December 1966, preceded by a year of notes, thots, mutterings. It was edited and first print seen in May, 1967. I wanted to make a summation of my nervous system, religious inklings, and aesthetic ideas. I

was thinking of, planning for a time monument in which the beauty and sadness of equivalence would be celebrated, thinking of trying to make a definitive statement of pure Film space and time, a balancing of 'illusion' and 'fact', all about seeing. The space starts at the camera's (spectator's) eye, is in the air, then is on the screen, then is within the screen (the mind)." —Michael Snow

"The film is a continuous zoom which takes 45 minutes to go from its widest field to its smallest and final field. It was shot with a fixed camera from one end of an 80 foot loft, shooting the other end, a row of windows and the street. This, the setting, and the action which takes place there are cosmically equivalent. The room (and the Zoom) are interrupted by 4 human events including a death. The sound on these occasions is sync sound, music and speech, occurring simultaneously with an electronic sound, a sine-wave, which goes from its lowest (50 cycles per second) note to its highest (12,000 c.p.s.) in 40 minutes. It is a total glissando while the film is a crescendo and a dispersed spectrum which attempts to utilize the gifts of both prophecy and memory which only film and music have to offer." —M.S.

"WAVELENGTH became the sine generator and redirector of the Belgium festivals energy flow, a zeroing in on the essential interplay of sound and light vibrations, a trip thru and out the focal center of the spectators eye-brain. WAVELENGTH emerges as a passage thru concepts of reality, lucidly arriving at a new and different plane." —Jud Yalkut

"... WAVELENGTH changes your life. It was the Grand Prize winner at Brussels and for once I agree with the jury." —Robert Nelson

"It was a great experience to see this film. For me it numbers amongst the very best productions of the American avant-garde. It is the first time a great film has received the honor of the Grand Prize at Brussels." —P. Adams Sitney

"It's the great acid compulation-coitus prolongatus-in estremis-and on and in and on and in and . . ." —Richard Preston.

"WAVELENGTH was not only by far the best film at the Brussels Festival but opened a whole new area and dimension for the avant-garde cinema." —Shirley Clarke

"One of the few truly original works of the current avant-garde. A perfect example of the cinema of stillness and poetic contemplation weaving its hypnotic charms so deviously that many who came to scoff remain to be transfixed. WAVELENGTH is one of those few films that compel the viewer regardless of his personal reactions to speculate on the very essence of the medium and, inevitably, of reality." —Amos Vogel

"The outstanding film of 1968 . . . a very beautiful and important film." —Jonas Mekas, *Village Voice,* 1968

"Michael Snow's WAVELENGTH, a pure, tough, 45 minutes that may become the BIRTH OF A NATION in Underground film's sophistication (and it is overpowering for its time-space-sound inventions) it is a singularly unpadded, uncomplicated, deadly realistic way to film three walls, a ceiling, and a floor . . . It is probably the most rigorously composed movie in existence." —Manny Farber, *Art Forum,* 1968

"WAVELENGTH is without precedent in the purity of its confrontation with the essence of cinema: the relationships between illusion and fact, space and time, subject and object. It is the first post-Warhol, post-Minimal movie: one of the few films to engage those higher conceptual orders which occupy modern painting and sculpture. It has rightly been described as a 'triumph of contemplative cinema.' " —Gene Youngblood, *LA Free Press*, 1968

"The dominating rhythm of WAVELENGTH is such that, after a few minutes, the viewer has something of a clear impression of exactly where he stands with reference to the beginning and end of the film: a profoundly disturbing experience. That 'personal inertia' is gone, but in its absence the defenseless sensitivity, at the mercy of the eye, finds itself in the presence of a work whose PROCESS is so profoundly simple, tragic and inevitable that it offers no human consolation, no compromise. Within this major rhythm which is the overriding formal principle of the film (and in a sense which possibly no other film HAS a formal principle) there are at least two minor rhythms . . ." —Bob Lamberton, *Film Culture* #46, 1968

SPINELLO, Barry

OPUS I (1967) **16mm 3.5 min. color/silent at 16 fps $5 rental**

A colorful and exhuberant film which explores the primary techniques of film painting.

Sale price: $70.

SONATA FOR PENBRUSH AND RULER (1968)
16mm 11 min. color:hand painted/sound:hand painted $14 rental

Top award Lewis and Clark Film Festival, 1969; 2nd award Ann Arbor Film Festival at Berkeley, 1968; Award St. Lawrence Independent Filmmakers' Comp., 1968; Honorable Mention Yale Film Festival, 1968.

SONATA was made without camera or tape recorder by handpainting thousands of images on to 16mm clear leader, I had been a painter and musician up to this time. I found the size of my paintings becoming smaller and smaller. I would make long series of paintings 1 inch by 2 inches changing only small details in each painting. It was a logical and natural step for me to proceed to drawing images directly on to 16mm clear leader. My original idea was to dub sounds of my own playing (wooden recorder and tuba) to the images. It wasn't long before I learned McLaren's method of painting sounds directly on the soundtrack, and this led to the structure of SONATA. I worked on SONATA like a man possessed, determined to make a film, and a sound film, with no funds to do so. SONATA was made for 3 dollars worth of clear movie film and five bottles of ink, for a total production cost of $9, plus seven months of my life: fifty hours per week for seven months—sixteen thousand individual frames, each one painted with love and care. I wanted to make a film that was intense, joyous and audio-visual, with sound and image functioning as a unit on a frame by frame basis. My over all esthetic purpose was to shape and compress the tremendous kenetic energy of the handpainted image into a harmonious unit, which could be enjoyed on

many levels and with many screenings. —Barry Spinello

"Carrying the early McLaren/Breer/Harry Smith rhythmic soft geometric color-pattern movie to its possible ultimate. No succession of mere pretty doodling effects; developed with extraordinary control and feel for screen plasticity." —Ken Jacobs.

"He is a kind of twentieth century Rembrandt, I think—a person who is utterly committed to his art and is interested in and capable of pushing out the boundaries to a new sense of perception and visualization in human experience." —Dr. Roger Ortmayer, Ex. Dir. Dept. of Church and Culture, National Council of Churches

"SONATA has got to be some sort of a classic. It was the day it was made. It is a joy, witty and moving. A good name for what Spinello does, since it reminds me of a monk-like pursuit, would be 'illuminated filmmaking.' " —Lenny Lipton, *Berkeley Barb*

"All here (National Film Board of Canada) though SONATA great." —Bob Verrall

Sale price: $220.

SOUNDTRACK (1969) **16mm 10 min. B&W/color/sound $13 rental**

Black & white with some color hand applied to each print, hand painted image, hand painted sound.

Two prizes, Monterey Film Festival, 1969. Two prizes, Fourth Annual Independent Filmmaker's Competition, 1969.

I think every student of film should early in his studies make a film such as SOUNDTRACK; namely, a film in which sound and image are conceived together as a unit and painted out frame at a time. The advantages for students of handpainting sound and image are threefold: 1. the expense involved is minimal. 2. there is no time lag between the conception of an idea and its realization and screening (no lab wait, etc.) 3. ideas can be expanded, modified and changed immediately and directly after viewing. A basic feel for audio-visual space-timing and the grammar of the frame can be learned in this way. Space-time, sound-image can be studied much the way a classical musician might study harmony and scales. Virtually all of the problems of filmmaking with camera and tape recording equipment, especially timing and editing can be dealt with through audio-visual filmpainting. Articles and illustrations which describe the tools and techniques used in making SOUNDTRACK can be found in *Source Magazine* (issue no. 7); and *Film Culture Magazine* (issue no. 48-49). Or, if requested, this material will be sent to renters of the film. —Barry Spinello

"Spinello's new film SOUNDTRACK is a tour de force of brilliant technique and the most amazing synthetic optical soundtrack ever constructed. Somehow he has learned the secret of hand generating very complex and rich wave forms. The patterns on the screen are frequently those that created the sound we hear. I think this has been done before, but never so richly or vividly." —Lenny Lipton, *Berkeley Barb*

"Marvelous." —John Cage

"A good example of film-painting is the recent SOUNDTRACK (1969) by Barry Spinello of Oakland, a black and white film in which the images seen on the screen have also been drawn (26 frames ahead) on the soundtrack, so that one is simultaneously seeing and hearing the images. Spinello's images are usually abstractions, or simple geometrical forms undergoing complex changes. Spinello, unlike Lye and Harry Smith, works in 16mm." —from *Notes On Film* by John Schofill, U.C. extension, Sept. 1969.

"I enjoyed this film immensely. A delight to the eye and as one got caught up with the images and sounds I found myself smiling, then grinning, then giggling and by the time Spinello was adding quick words and sly bits of nonsense, I was laughing out loud. All of me had a great time." —Eldon Dedini, cartoonist, *Playboy Magazine*

Sale price: $175.

COLORED RELATIONS (1970) **16mm 4.5 min. color/sound $8 rental**

Hand made sound and image, light, colorful, humorous.

Sale price: $95.

VARIATIONS ON A 7 SECOND LOOP-PAINTING (1970) **16mm 6 min. B&W/silent at 24 fps $8 rental**

The "theme", a seven second loop-painting (actually closer to eight), is repeated seven times in succession before the title appears. Then, using an optical printer, the variations start. After each variation the original theme is repeated once. The variations involve step-printing, repetitions and optical manipulations. They very closely follow the original theme.

SIX LOOP-PAINTINGS (1970) **16mm 11 min. color/sound $14 rental**

Screened: KING TV, Seattle.
On tour with the American Institute of the Arts New American Filmmakers Series.

In SIX LOOP-PAINTINGS, as in SOUNDTRACK, sound and image are hand applied directly on to 16mm clear leader. The image at a given instant is repeated both on the image track and soundtrack, so that the viewer is visualizing the image he is hearing. However, unlike SOUNDTRACK, the images and sounds in SIX LOOP-PAINTINGS are not painted; they are made by cutting to size and pasting acetate self-adhesive patterns (Micotape and Zipatone) directly on to the clear film. Each pattern yields a distinct and different sound. Patterns of lines yield square wave sounds; patterns of dots yield sine wave sounds; patterns of diamonds yield sawtooth wave sounds, etc. The finer the pattern, the higher pitched the tone. The further spaced the pattern the deeper the tone. Acetate adhesive screening is truly an amazing filmic building and study material. Instant sound! I especially recommend SIX LOOP-PAINTINGS to those interested in the texture of sound and image, and in the ways sound and image can relate to each other.

Sale price: $200.

The films of Barry Spinello may be booked as a package for the reduced rate of $60 (a savings of $13).
Appearances by Barry Spinello are sometimes available (films, slides, and lecture on tools and techniques of film-painting).

STARIN, S. Jeffrey

ABSURD REASONING **16mm 11 min. B&W/sound $15 rental**

The effect of television on the viewing public as depicted by a young couple watching "The Maltese Falcon" on television.

STATLER, Chuck

EAT (1972) **16mm 3 min. B&W/sound $5 rental**

A motion study.

Underground Cinema 12, 1973.

BIG ROASTING EARS (1972) **16mm 7 min. B&W/sound $10 rental**

A collage of food, sex, and games.

7th Annual Kenyon Film Festival, 1973; Underground Cinema 12, 1973; Baltimore Human Sexuality Film Festival, 1974; 12th Annual Ann Arbor Film Festival, 1974.

REST EASY (1973) **16mm 10 min. B&W/sound $10 rental**

Life and death with the night desk clerk at the Portage Hotel, Akron, Ohio. The gymnast and his cerebral gymnastics.

Underground Cinema 12, 1973-74.

GEOMETRIC MOUSE (1974) **16mm 8 min. color/silent $10 rental**

Installation of Claes Oldenburg's "Geometric Mouse" at the Walker Art Center.

FOOTPRINTS IN DREAMLAND (1974) **16mm 11 min. B&W/sound $10 rental**

Foot fetish film. Truly Cinema Devo.

STECKER, Alan

SLICE OF BREAD **16mm 8 min. B&W/sound $12 rental**

Other distribution: Filmmakers' Co-op, N.Y.; Creative Film Society, Van Nuys, Calif.

A film of a sexual experience. A young girl discovers her body for the first time. She is alive and existing in contemporary America and is affected by the culture.

"Another ramantache by the indefatigable Alan Stecker. . ." —Chauncey Howell, *Women's Wear Daily*

AMERICA, HOME OF THE FREE, LAND OF THE BRAVE **16mm 6.5 min. color/sound $10 rental**

Other distribution: Filmmakers' Co-op, N.Y.; Creative Film Society, Van Nuys, Calif.

A film featuring Lester Maddox as the main player. It is produced with actual footage of Maddox and is cut as a eulogy to Maddox and the contemporary American ideal.

THE SHAVE **16mm 6.5 min. B&W/sound $10 rental**

Other distribution: Filmmakers' Co-op, N.Y.

This is a comment on an everyday experience starring Arthur Pellman. I feel that it goes beyond the actual act of shaving.

STERN, Gerd

"Y" **16mm 12 min. B&W/sound $12 rental**

Co-maker: Ivan Majdrakoff. Sound: Michael Callahan.

". . . a question (as valid a form in film poetry as a phrase or a sentence): what effect does the authority syndrome of the highway have on contemporary sexual dynamics? The question is asked through a collage of highway signs, center lines, the nude seen as the WAY with circumstantial sounds of orgiastic motors and brass.

STEWART, Micheal

THE GRAY UNNAMEABLE

S8mm 11 min. color/sound $12 rental
16mm 11 min. color/sound $16 rental

A carnival of San Francisco characters from fancy Union Square to frowsy Market Street is counterpointed with a sound track cacophony of soap commercials, news commentators, old records and excerpts from Lewis Carroll, Beckett and Abli. The rhythm of editing is perfect as that the film builds both thru sound track and visual experience to create the surrealistic, the absurd, the blasphemies . . . a unique and poignant film expression.

"Stewart catches the familiar figures in unexpected light, that of his own poetic expression and humor." —film review

1st Prize, $500, St. Mary's Film Festival, 1968.

CONSEQUENCES

16mm 1.5 min. color/sound

Because CONSEQUENCES (the first of three rear projection works) is only 1½ intense minutes I've attached it onto the tail of THE GRAY UNNAMEABLE. Therefore the renter gets two films for one.

CONSEQUENCES was recorded at the Oakland Induction Center riot, 1967, and a rear projection statement of intense and profound impression.

INTIMATE JOURNALS 1967-73

"For the last several years Micheal Stewart has been working on an epic film work entitled INTIMATE JOURNALS. The chapters describe his own aesthetic path, his experiences and relationships and the artistic command of his poetic intelligence."

CHAPTER I 1967-68

16mm 9 min. color/silent $12 rental

Romantic-surreal imagery and quick precise editing tell a story of the revolutionary movement of youth, the revolt against suppression and the concurrent awakening to the sensuous joy of living.

Available for rental in 8mm in package only.

CHAPTER 2

8mm 8 min.

Youth and awakening. Available for rental in package only.

CHAPTER 3

16mm 9 min. color/silent $12 rental

Surreal intensity.

A cataclism of imagery and events tell a story of my intense affair in Los Angeles. Surreal and mysterious juxtaposition of images and realities are composed to express the non-sensical, absurd and surreal nature of 20th century American culture . . . unusual in camera juxtaposition of staged metamorphis, this creates high dream situations.

8mm available for rental in package only.

CHAPTER 4

8mm 5 min.

Nudes in memory. Available for rental in 8mm package only.

CHAPTER 5

8mm

Lovers and time. Available for rental in 8mm package only.

CHAPTER 6

16mm 10 min. color/sound $10 rental

For Bruce.

"Lyrical dream imagery and rich golden hue permeate throughout conveying the essence of one man's life and loves and the poetic rhythm of man with nature. The animated prelude was created by carving the emulsion off the scene of a cat walking down country road and as the cat walks toward viewer the picture frame goes thru continual metamorphosis, i.e., from cat's head to fish swimming to bird flying back to cat's head into gods eye etc. The prelude acts as a visual prayer for all mankind. The rider is Bruce Baillie recorded next to the Pacific Ocean, Fort Bragg, California, 1968. Composed 1969-71. . ." —M.S.

"It's a beautiful film that everyone can enjoy and find rest in." —Bill Moritz

Cash award Foothill Film Festival.

Available for rental in 8mm in package only.

CHAPTER 7

8mm 5 min.

Forest as child. Available for rental in 8mm package only.

CHAPTER 8

8mm 9 min.

Canyon. Available for rental in 8mm package only.

"I feel that the only meaningful way to see my INTIMATE JOURNAL, 8mm work, is on a rental basis as one unit. Rental is $50 for Chapters 1-8. Individual sale of prints only. Contact filmmaker through Canyon Cinema Co-op.

THROUGH THE MIND'S EYE (1968-71)

8mm 11 min. color/sound $12 rental
16mm 11 min. color/sound $16 rental

1st Prize St. Mary's Film Festival.

Mechanical shapes are transformed through color and rhythm into a rich emotional journey. The sensory experience is high . . . hypnotic. Rich saturated color, throbbing film imagery and quick montage editing are orchestrated in the continual metamorphosis of a steel scrap yard and its workers.
The film demonstrates the artistic craftsmanship of matting, color filtration, reprinting, split-screening and rear projection techniques. The total experience is mysteriously beautiful.

CHARMING RENAISSANCE 8mm 12 min. color/sound $12 rental

FREE-FORM (1968) 8 mm 4.5 min. color/sound $6 rental
16mm 4.5 min. color/sound $8 rental

7th New York Film Festival; 1st Prize Sonoma State Film Festival, 1968; 1st Prize Maryland Film Festival, 1969; 1st Prize St. Mary's Film Festival, 1969; 2nd Prize Foothill Film Festival, 1969; Purchased by Anthology Cinema, N.Y.; Purchased by Pacific Film Archive, Berkeley, Calif.

"Micheal Stewart has given us something new in FREE-FORM—an ecstatic dance of modulated film speeds. Here the images are slowed down into a lush grainy blending of compositions which gradually break into the rhythms of the dance. It is a perfect work." —P. Adams Sitney

"FREE-FORM is a celebration of life communicating on various levels of consciousness. It has a beautiful sensual dream-like quality to it—a pulsating excitement which permeates throughout." —Barry Gerson, *Filmmakers' Newsletter*

FREE-FORM and THROUGH THE MIND'S EYE are classics in rear projection and precise editing. Recommended for art, film schools and film societies.

CANYON 16mm 9 min. color/silent $12 rental

Lovely setting, houses built into the hills, children, friends and lovers enjoy the sun. A pregnant lady shows proudly her new life, nude mother and child; the breast of life. The film is one of pure poetry peyote joy of the living. The theme of mother and child. Women as lover and mother.

Suggested for art classes, poetry and social concerns.A gentle poetic candid film expressing love for all those the camera touched.

DREAM FRAGMENTS 16mm 5.5 min. color/silent $8 rental

The dream states of unconscious memory are created in relation to the surrealist mind as he confronts light upon waking. The camera eye is precise. The techniques of rear projection, stop frame, and night photography composed with alertness of a magician. Visually powerful, the silence shouts.

ZOO FILM (1968) 16mm 8½ min. color/silent $10 rental

A film about animals and the zoo filmed as a child would perceive the unique and individual creatures. High quality photography candid filming a sensitive gentle film for children of the universe.

"There are people who begin the zoo at the beginning, called way in, and walk as quickly as they can past every animal until they get to the one called way out, but the nicest people go straight to the animals they like the most and stay there." —A.A. Milne

"I like it." —Stanley Giraffe.

NINE TWIGS OF WODEN (1971-75) 16mm 11 min. color/sound $20 rental

The magical properties of certain herbs are translated into a dazzling phantasmagoria. Unique animation and painting directly applied to film which is then optically printed with color filtration give a beautiful bas-relief effect while the surreal and fantasy dream imagery goes thru the continual alchemy of the artist's imagination.

Cast award 1975 Sinking Creek Film Celebration.

MIDDLE EARTH (1967) 16mm 6 min. color/sound $10 rental

A semi-documentary, a child's vision of experience.

During the social cultural reawakening in San Francisco, 1967 . . . My first serious editing . . . All that was rapidly changing and the sensual celebration, getting high and free inside, in relation to an uptight, stuffy, hypocritical, society . . . it's a beautiful film experience . . . you are the true observer participant, the film builds both in cutting and the guitar music to upbeat positive document.

DREAM THEMES SKETCH (1972) 16mm 9 min. color/silent $14 rental

Truly Micheal Stewart's search for perfection of vision is evident in this unique alchemy of fantastic dream images and the artistic imagination rich in color, incredible editing into a phantasmagoria of metamorphosizing visual experiences.

Recommended for art, film and psychology classes and film societies.

Contact the filmmaker through Canyon Cinema Co-op for sales of 8mm and 16mm prints.

STONE, David

BALLOON (1969) 16mm 5 min. B&W/sound $5 rental

BALLOON displays in its short 5 minutes, a very funny observation of a balloon being inflated. But before this presentation takes place we're swept up by a snappy counting song whose revolving rhythm is matched only by hilarious countdown leaders. Certainly an easy going but ambitious film laden with amusing anticipation and smooth but rich release mechanisms.

"This one will keep you on the edge of your seats. The essence of all films is brought to you and holds you captive for 5 minutes. Great for an introduction to the "meaning of film". Extremely well received by audiences . . . a laugh a minute." —Debra Sehnert

BRIEF FILM COMMENT: Humorous, snappy music.

DIARY (1970) **16mm 15 min. B&W/sound $15 rental**

This film attempts to evaluate the meaning of diaries. The concept being successive entries of information about events that have taken place. DIARY takes place on one day and is a document of what happened. It's method of revealing said information is two-fold. The first portion of the film is silent and portrays a woman interviewing/recording the artist as he speaks. The last half of DIARY has no image but has the artist speaking in a diary sense, about making this film and the environment that surrounds his activity.
It is somewhat hard to enjoy from an entertainment standpoint. There is a tediousness about the structure that makes viewing difficult for certain audiences.

DIARY was included in the Museum of Modern Art's "Diary Film" program in 1972.

BRIEF FILM COMMENT: Tedious.

FOUR SHORT FILMS (1970-72) **16mm 12 min. B&W/sound $15 rental**

Four short films is a package of four black and white sound movies that are small in length, but rich in result. The films are tied together by some entertaining as well as informative introductions. The 4 movies are described as follows:

1) IN SPRINGTIME (1970) **16mm 1 min. B&W/silent Separate rental: $5**

This film, almost an antimovie, was done as a memorial for movies that never worked out or were never completed.
Original soundtrack by Debbie Sehnert.

2) DOG (Spring, 1972) A little poem about my dog, Short but sweet. She's like a movie starlet.

2) QUICK MOVIE (Summer, 1972) "Quick Movie" simplifies the essence of what movies are really about.

4) A TALKING PICTURE (Fall, 1972) A short "lecture" on Marcel Duchamp, futurism and movement in art.
". . . From a literary story telling standpoint, this movie had little coherence. But as an attempt to turn art back upon itself, a matter of some importance to many young artists, it has definite importance." —excerpt from *Sacramento Bee* review of a showing at the Crocker Art Gallery.
BRIEF FILM COMMENT: Interesting, humorous.
Sale Price: $170.

INTRODUCTION REEL (1973) **16mm 5 min. B&W/sound $5 rental**

Co-maker: Debra Sehnert.

"A sensitive encounter, peering delightfully into the lives of David Stone and Debra Sehnert. Most certainly a warm and yet humorous meeting with these two artists, as they intorduce themselves and their work. Easy viewing and good listening too."

"Charming." —Robert Nelson

"Delightful . . . charming." —Freude Bartlett

SELF PORTRAIT (1971) **16mm 8 min. B&W/sound $10 rental**

This is SELF PORTRAIT, an examination of Dave Stone by himself. Nothing what-so-ever has been withheld from this revealing documentary of fictionalized truth. This film does not focus upon the literal aspects of his life, but reveals the intimate details of Dave's relationship with Nature and Nature's with him. SELF PORTRAIT is an essay in black and white about the essence of light and the absence of it.
The soundtrack begins with "anything you say will be greatly appreciated" and by the end, audiences are always saying "there's nothing I can say!"

Prepared with care and good taste; this is it, the real story . . . this is SELF PORTRAIT.

"It's tough, but it works."

Sale price: $150.
8mm reduction prints also available for sale, only $20 with sound.

ONE EXAMINATION OF THIS MOVIE (1973) **16mm 13 min. color/B&W/sound $15 rental**

Preciseness counts in this movie presentation of motion picture nomenclature explained. Three physical components of film are discussed and delivered with just the right hint of humor. The trio of elements making up this "work of movie science" are a fade-in and fade-out back to back, a cueing hole shamelessly displayed and a splice which appears right at the time it occurs.
Then as though that is not enough, immediately following is a witty recap of the highlights of the previous cinematic display, all well under control by a mystical woman host.

Very funny film on any level for audiences of any caliber.

BRIEF FILM COMMENT: Intriguing, easy viewing.

Sale price: $225.

REGENERATION (1973) **16mm 5 min. color/sound $5 rental**

A very amusing look at scientific textbook films. REGENERATION is presented as though a science film were being shown on television with introductions by the show's host. All presented with a surprise twist.
OR
One possible means of reproduction in flatworms is by chopping one in half. I wanted a movie of that, so I went ahead and did it. The worms are positive that the film is twice as much fun. I am positive the film captured the true spirit of flatworm regeneration, scientifically, of course.

A real crowd pleaser . . . funny . . . cute . . . perfect as a short subject before a feature presentation.

Sale price: $80.

STUDY FOR PARADISE (1974) **16mm 30 min. color/B&W/sound $30 rental**

This is a motion picture that is elaborately involved on many levels. It was conceived as "a study" about the concept of "a paradise" presented with a pseudo commercial movie feel.

STUDY FOR PARADISE captures the essence of the Hollywood Hawaiian movies in all of their drama, romanticism and especially cliched comedy. It has a stylized humor that is both subtle and obvious, visual and suggestive. The story, which more resembles a collage than a narrative, is the saga of two typical tourists on a spree in the islands and their encounters. The images, in this epic, are both plentiful and colorful, which includes those of desert islands equipped with dancing girls, tourists with cameras in hand, sunny beaches and passionate romance. A thoroughly delightful experience for all.

"David Stone is the master of the cliche . . ." —Victor Faccinto (Video Vic)

BRIEF FILM COMMENT: Ambitious, charming, entertaining.

THE SEASONS

A reel of separate films about the four seasons.
Film time and rental will continue to grow as new films are added.
SUMMER is the first film to be completed in this series.

SUMMER (1975) **16mm 12 min. color/silent at 16 fps $15 rental**

First in a series of films interpreting the four seasons.

SUMMER is a visually poetic film that presents the various elements of this season, in a pleasing fashion that does not cater to the vocabulary of traditional cliches. Takes place on the beach in Santa Cruz, California and captures the look and feel, the brightness and activity that is indeed Summer.

"It is timeless . . ." —Debra Sehnert

BRIEF FILM COMMENT: Tasteful, poetic.

ODALISQUE #2 (1975) **16mm 5 min. B&W/sound $5 rental**

ODALISQUE #2 is an enchanting but unorthodox view of the classic theme of the harem girl. Artists, for centuries, have been fascinated by the sheer eroticism of her presence. This movie is a revealing scene of a woman who is driven compulsively to sensual slavery and whose desires must be satisfied. ODALISQUE #2 presents the modern version of this concubine and her activities. The odalisque is the temptress and she is tempting.

Note: this movie contains explicit scenes that would not be considered in good taste for many audiences. This warning is not meant to be additional enticement.
BRIEF FILM COMMENT: Raunchy.

(THE) FEMALE BATHER (1975) **16mm 10 min. color/silent at 24 fps $10 rental**

(THE) FEMALE BATHER is yet another theme favored by artists throughout history and as in ODALISQUE #2, is a movie that updates this classical subject.
It is simply a woman in her bath. However , this is where the simplicity ends. The bathing woman becomes a vehicle for a visually poetic exploration of sensual beauty. We invade her privacy ever so slightly, not as a voyeur, but to bring partly into sight, a vision that speaks of purity without sentiment. This clarity of sensuousness is not restrained and yet does not invite voluptuous sensationalism.
(THE) FEMALE BATHER is exhibited in two portions. The first being the bath, the beginning of the act. Secondly, the film concentrates on drying off, the conclusion of the act.

Most certainly, (THE) FEMALE BATHER should prove to be a visually rewarding experience.

BRIEF FILM COMMENT: Sensuous.

STRAND, Chick

ANGEL BLUE SWEET WINGS **16mm 3 min. color/sound $5 rental**

An experimental film poem in celebration of life and visions. Techniques include live action, animation, montage and found images. Intended for all audiences, the film fits into programs of Women Filmmakers, experimental and personal films.

New York Film Festival; Arles France Film Festival; Canadian Womens' Film Festival.

ANSELMO **16mm 4 min. color/sound $5 rental**

With Anselmo Aguascalientes and Balsamo the Magician. Music by La Banda Aguascalientes.

An experimental documentary in the sense that it is a symbolic reenactment of a real event. I asked a Mexican Indian friend what he would like most in the world. His answer was, "A double E flat tuba." I thought it would be easy to find one at the Goodwill very cheap. This wasn't so, but a sympathetic man in a music store found a cheap, but beautiful brass wrap-around tuba. With a student loan I bought it, smuggled it into Mexico and gave it to my friend in the desert. The film is a poetic interpretation of this event in celebration of wishes and tubas. The film is for all audiences, and especially good for programs of women filmmakers, experimental and personal films.

Women in Film, Whitney Museum; Filmex Hollywood Film Festival; Cannes International Film Festival.

WATERFALL 16mm 3 min. color/sound $5 rental

A film poem using found film and stock footage altered by printing, home development and solarization. It is a film using visual relationships to invoke a feeling of flow and movement. Japanese Koto music. Good for Woman as Filmmaker programs and experimental shows.

Smithsonian Institute; Women in Film, SUNY Buffalo; American Film Institute.

MOSORI MONIKA 16mm 20 min. color/sound $25 rental

An expressive documentary about women in the Third World. This is an ethnographic film about two cultures that have encountered one another. The Spanish Franciscan Missionaries went to Venezuela in 1945 to "civilize" the Warao Indians who live in the swamps on the Orinoco River Delta. Before the missionaries came, the Waraos lived in relative isolation and were little affected by the outside world. The relationship between the Indians and the missionaries is simple on the surface, but it is manifested in a complex change of techniques, values and life style which have indelibly altered the Warao vision of life.

The acculturation is presented from two viewpoints. A nun tells how the Indians lived when the missionaries arrived and what the nuns have done to "improve" conditions, both spiritually and materially. An old Warao Indian woman tells what she feels has been the important experiences in her life. The two viewpoints are structured in counterpoint so that the deeper aspects of the juxtaposition of the modern culture over the old becomes apparent through the revelations of the two women.

"One of the best anthropology films I know. It successfully uses sound in a way in which Godard talks about and seldom makes work. It expresses the ambiguous attitudes of the subjects with grace and good faith. The film makes me sad for the passage of the old ways that had taken centuries to develop and which can be destroyed in a generation." —Ernest Callenbach, *Film Quarterly*

San Francisco International Film Festival; Flaherty Film Seminars; American Anthropology Meetings, New York; Womens' Film Festival, New York.

COSAS DE MI VIDA 16mm 25 min. color/sound $35 rental

Expressive documentary in an ethnographic approach about Anselmo, a Mexican Indian who lives on the central plateau. It is a film about his struggle for survival in the Third World. He was born in a remote Otomi speaking Indian village. Orphaned at age 7 in a small, but modern town where his parents had gone, he was the sole support of himself and his baby sister who eventually starved and died in his arms. The film continues with Anselmo's struggle to live and to do something with his life other than a docile acceptance of poverty. Totally uneducated in a formal way, he taught himself how to play a horn and when he became a man he started his own street band. The film was started in 1965 and finished in 1975. During the 10 years, I saw the physical change in Anselmo's life in terms of things he could buy to make his family at first able to survive, and during the last years, to make them more comfortable. I felt a change in his spirit from a proud, individualistic and graceful man into one obsessed with possessions and role playing in order to get ahead and stay on top, but one cannot help but admire his energy and determination to succeed, to drag himself and his family out of the hopelessness and sameness of poverty to give them a future.

Anselmo tells his own story in English although he does not speak the language. After he told me of his life in Spanish, I translated it into English and taught him how to say it.

ELASTICITY 16mm 25 min. color/sound $30 rental

Impressionistic surrealism in three acts. The approach is literary experimental with optical effects. There are three mental states which are interesting: amnesia, euphoria, and ecstacy. Amnesia is not knowing who you are and wanting desperately to know. I call this the White Night. Euphoria is not knowing who you are and not caring. This is the Dream of Meditation. Ecstacy is knowing exactly who you are and still not caring. I call this the Memory of the Future.

This is an autobiographical film funded by the American Film Institute.

GUACAMOLE 16mm 10 min. color/sound $18 rental

Poetic surrealism. Approach is experimental in relationship of image and sound. A film about the loss of innocence and the search for the essence of the human spirit. Funded by a Guggenheim Fellowship.

STROMBECK, Grant

KASINAS 16mm 28 min. color/sound $25 rental

In his search for words and his act of reporting, man interferes with certain quiet states of mind. In KASINAS it is the quiet process, the rare rhythm and change of silence that unfolds.

SULLIVAN, Terrence

DAY OF THE MUNI LOVE BUS 16mm 23 min. color/sound $30 rental*

The film is a light-hearted and enjoyable satire on current trends in nudity and sex. The plot is simplicity itself. A good-looking young man boards a city bus and promptly lays down his newspaper to oggle the female pedestrians. A beautiful and sensuous-looking girl climbs on board licking a psychedelic lollypop ("That was extremely suggestive—set the tone for

the whole movie," observed San Francisco's assistant superintendent for transportation). The young man conquers his shyness when he sees the girl struggling to close a window and offers to help. As bus no. 2352 weezes on and out into the bourgeoise respectability of San Francisco's Sunset District, their looks and exchanges lead to an undulating embrace, passionate and gymnastic, in the back seat of the bus. The couple disembark from the bus, disappear into the shrubbery of golden Gate Park, and continue their tireless love-making on a blanket. The dialog, sometimes out of cheap romances, is spoken with good-natured grace. The movie ends, when the girl—rushing to meet her husband—flees naked into the trees as the young man looks lost and bereft.

A searching hand-held documentary camera continually catches and blends the sights of love with a big city pop-environment. A recurrent blues harmonica adds a quality of folk ballad to the humorous and sometimes lyrical narrative. The film uses non-professional actors, whose personalities emerge in a non-acting style, and spread a wholesome, warm spirit without sensationalism or exhibitionism. The City Fathers disavowed any conscious collaboration with the making of this film, but did not exclude themselves from enjoying it.

". . . considerable imagination and cinemagraphic novelty . . ." —*San Francisco Chronicle*

Winner *Esquire Magazine's* Ninth Annual Dubious Achievement Award.

*Rented in package of six films, total rental: $75

THE JOLLY GREEN GIANT IN SEARCH OF LOVE, OR GREEN IS BEAUTIFUL
16mm 8 min. color/sound $10 rental*

"The best way to make a film with a message is to entertain the audience while you're stating that message." —.T.S.

Here's what happens when The Jolly Green Giant, the only green man on earth, falls in love with a white girl who's nude sunbathing.

*Available in package of six films, total rental: $75

THE RISE AND FALL OF A BEER CAN **16mm 10 min. color/sound $10 rental***

This is the life of a beer can, thoughtlessly tossed away and discarded. The film depicts the need for recycling by showing how ordinary ways of people waste the environment. Although playful about a serious matter, the film delivers its message.

Each adventure of the beer can is an example of our failure to recycle properly. From the irresponsible radio commercials that herald the can's birth to the Bach requiem played at its funeral, the story tells of our fall, too. The final tractor is burying the whole world sterily.

Combined live and animated action and miniatures are used.

*Available in package of six films for total rental: $75.

HOT LIPS **16mm 19 min. color/sound $25 rental***

No, Hot Lips isn't an intellectual in the turbulent society of 1969. She's a beautiful girl hitchhiking to school before an English exam. Amidst rain and thunder, radio commercials for cleansers and hemorrhoids, and her own attempts to review mentally English facts, she makes love to a truck driver.

The film is more than a tour de force of unobtrusive camera in the cramped quarters of a panel truck. It is full of humor, erotically suggestive rather than graphic.

*Available in package of six films for total rental: $75.

LA RAGAZZA DAL L'AVVENTURA **16mm 12 min. color/sound $15 rental***

LA RAGAZZA DAL L'AVVENTURA (The Girl From "L'Avventura") harmonizes the human with nature. Tracable in its origin to the beaver film genre, this film does not exploit, but becomes a lyric erotic poem.

Intentionally it recalls the island scenes in Antonioni's "L'Avventura" in its terrain, camera movement, and tempo. However, where that film's mood is agonized, LA RAGAZZA'S is peaceful and contented. A restrained romantic piano after the manner of Satie, blends with the ocean sounds.
*Available in package of six films for total rental: $75.

PEACE OFFICER TRAINING SERIES: PART SIX: HOW TO ISSUE A CITATION TO A WOMAN DRIVER
16mm 7 min. color/sound $10 rental*

See how peace officers prepare for those situations when a woman driver becomes over-cooperative.

*Available in package of six films for total rental: $75.

SULLIVAN, Terrence and Chris SWANSEN

DOCUMENT **16mm 60 min. color/B&W/sound $75 rental**

This is a documentary about the people who made THE NURSES, a pornographic feature-length film. DOCUMENT concentrates on the human element behind the making of a sex film. Its purpose is to satisfy the public's curiosity to know what these people are like. This is accomplished through direct interviews, footage of rehearsals, and excerpts from the completed feature itself.

(Mr. Sullivan and/or one of the performers is available to accompany DOCUMENT on a lecture-fee basis by writing to Athena Films, P.O. Box 431, San Francisco, CA 94101).

Honorable Mention: Foothill Film Festival, 1972.

SUNDFORS, Vernon

TWO QUICKIES — **16mm 3 min. color/sound $3 rental**

Other distribution: UBU, Australia, Sydney Co-op.

SUNIER, John

RITE — **S8mm 6 min. color/mag. sound at 24 fps with 18 f advace $6 rental**
16mm 6 min. color/sound $10 rental

S8mm to be projected only on Super 8 magnetic sound projector with 18 frames sound advance.

"John Sunier's six-minute RITE which might be subtitled 'What The Monk Does All Day', is a visit to a Zen Monastery in still and moving pictures, all nicely edited . . ." *N.Y. Times*

Filmed at Zen Center, Tassajara Springs, California. Ritual of bell, gong, and hand heard on soundtrack is synchronized to meditative views of the routine of life in this beautiful retreat.
Stills by Tim Buckley.

Award, $50 at St. Mary's Film Festival. Shown at Whitney Museum New American Filmmakers series, Woods eye series, American Federation of Arts traveling museum show.

Other distribution: Filmmakers' Co-op, N.Y.

Sale price for S8mm: $36.

MONTEREY POP FESTIVAL IMPRESSIONS — **16mm 6 min. color/sound $8 rental**

Music: Jerry Hahn. Cinema 12 circuit.

RENAISSANCE PLEASURE FAIRE — **16mm 14 min. color/sound $14 rental**

Kaleidoscopic collage of the Elizabethan period country fair held each fall in the Marin County woods. Music and sounds of the Faire.

$100 award St. Mary's Film Festival. Cinema 12 circuit.

WATER CYCLE — **16mm 10 min. color/sound $12 rental**

Flowing trip thru the eternal cycle of rain and snow, water run-off, small and large streams, ocean, sun, rising vapor etc., to the accompaniment of Balinese Gamelan music.

YES, WE HAVE NO BANANAS — **16mm 22.5 min. color/sound $23 rental**

A Shocking Exploration of the Mellow Yellow Mystique! Visions of a banana Head!

Cast: Jim Tichy, Frank Smith, George Ede, Anna Russell and dozens of nubile young bananas in the raw.

$300 Award St. Mary's Film Festival. Underground Cinema 12 circuit.

THE SHRDLU — **16mm 2 min. color/sound $4 rental**

Animated spoof of wildlife and nature films. Tale of an extinct species and its natural enemy—the Prarie Kumquat. Naturalist narrator with full orchestra and sound effects. Somewhat similar in theme to "The Hodag", but conceived prior to seeing same.

Artwork: Dan Ishii.

SEA-WEAVE — **16mm 12.5 min. color/sound $15 rental**

The viewer is taken on a trip through a 25-foot-long tapestry on a sea-fantasy theme via vividly saturated color and a musique concrete soundtrack utilizing transformations of a voice reading the poem in the tapestry, as well as echoes of Debussy and sea sounds. Going beyond the two dimensions of the fabric, the film juxtaposes the world of sea images and the real world of the viewer. Tapestry created by San Francisco artist Helen Webber now hangs in San Diego.

Film presented on KQED-TV San Francisco, and KPBS-TV San Diego.

SUNSHINE, Ronny

HERE COMES THE SUN — **16mm 4 min. color/sound $6 rental**

Titles with a little help from Jud Yalkut.
Music: "Here Comes the Sun", by George Harrison.

"The best commercial for marijuana I've ever seen." —Brother Jonathan Rinkamp OSF
"Far fucking out." —Janis Joplin

"A beautiful vignette of contemporary culture." —Dr. Stanley Krippner PhD.

Titles with a little help from Jud Yalkut.
Music: "Here Comes the Sun", by George Harrison.

"The best commercial for marijuana I've ever seen." —Brother Jonathan Rinkamp OSF
"Far fucking out." —Janis Joplin
"A beautiful vignette of contemporary culture." —Dr. Stanley Krippner PhD.

World premiere 8th Annual New York Avant-Garde Festival.

TATANO, Alfonso R.

TALK TO ME **16mm 8 min. color/sound $12 rental**

TAYLOR, Ron

MATTE **16mm 14 min. color/sound $15 rental**

MATTE is an interplay of three ideas: the stark world of a black boy on probation is contrasted with the fanciful world of a nude white girl in flowery woods and both worlds are centered between glimpses of a successful interracially married couple at home with their child.

The film is offered as an impressionistic solution to racial/sexual conflicts. Most interesting is the complex impressionism that occurs through the use of traveling mattes and multiple image superimposition. This film served as the Masters Thesis film for the filmmaker at the Institute of Design in Chicago and exists as a complex, aesthetically integrated work of art.

MOTH **16mm 10 min. color/sound $15 rental**

The killing of a moth in the bathroom becomes an allegory of killing in war. Hitler, LBJ, and Cardinal Spellman are cited for their irrational fear of enemies. Enemies are always seen as weird insects that threaten to infest our native countryside. Moth is a symbolic film about the irrationality of fearing any creature which is strange or unknown.

SONG **16mm 3 min. B&W/sound $15 rental**

SONG is a film made to fit a song about a lonely young lady spending an evening with her dubious brand of cigarettes and record player. Negative, abstract sequences suggest the sensuality of her dreaming. Her lover is present in fine black lines which reveal the two making love. An excellent use of high contrast positive and negative images blended in simple film poetry.

WHEAT **16mm 5 min. color/sound $15 rental**

Through fields of wheat/yellow now red/a farmer and his dog discover/thin trees in his hair, the harvest wind breathing/the country turning over. Originally an 8mm doubly exposed film, this short sketch of a farmer and his dog's trip through the countryside demonstrates how easy it is to film a poetic experience. It was made in two hours with one roll of film and two filters: red and yellow. It is accompanied by a poem by e.e. cummings which parodies the love relationship of the farmer and the dog.

THOMAS, John

A GRAHAM CRACKER **16mm 5.5 min. B&W/sound $10 rental**

Starring Barbara Linkevitch. Sound: Don Lloyd.

A compulsive phone caller turns a sleeping man's napping bliss into a "sleep time slowmotion" dash for the telephone. This is all recorded and filmed at 600 frames per second giving a breathlessly detailed account of every physical and mental adjustment . . . Everyone who has seen the film has wanted to see it one more time.

Prizes at Bowling Green St. Univ.; Ann Arbor Film Festival; N.Y. Univ.; Foothill Film Festival.

THE DEATH OF ELDON BROWN **16mm 9.5 min. B&W/sound $10 rental**

Starring: Bob Hohalek, Ainslie Pryor, and Curt McDowell.

One moving moment explored second by second revealing the violent death of Eldon Brown.

THOMS, Albie

Australian, Born Sydney, 1941
Theatre, TV, film writer/director
Film-maker since 1963
Director Sydney Film-makers Co-op, Ltd.

THE SPURT OF BLOOD (1965) **16mm 7 min. B&W/sound $10 rental**

Production, direction: Albie Thoms. Photography, editing: David Perry. Costumes, masks: Michael Day. Scenario: Antonin Artaud.

A surrealist drama in which a medieval youth's sexuality is frustrated by God, Church and Family. Carnality triumphs. Made by Sydney University Dramatic Society for the Theatre of Cruelty.

RITA AND DUNDI (1966) **16mm 3.5 min. B&W/sound $5 rental**

Production, direction, scenario: A. Thoms. Photography, editing: David Perry. Music: Albie Thoms, Michael Orpwood.

Two girls in their Sydney environment. Reality gives way to oeneric expressionism, a poem with lesbian overtones.

MAN AND HIS WORLD (1966) **16mm 50 secs. color/sound $3 rental**

Production, direction, scenario: A. Thoms. Photography: D. Perry, J. Clark, K. Hutchison. Music: Mick Liber.

An expression of simultaneity and change in the world: monochrome triscreen segments changing every second are printed over a cosmic vision of man shot at 1500 frames per second. Made for Expo 67.

BLUTO (1967) **16mm 5 min. color/sound $5 rental**

Image and sound created on filmstock by various techniques of scratching and other wise removing emulsion. Handcolored with translucent inks, this abstract expressionistic film also has synthetic sound drawn onto the film in synchronization with image changes.

THURBER, Robert

THE BOXER **16mm 20 min. B&W/sound $25 rental**

THE BOXER is a simple story about a young black boxer, just turning pro, and his white manager-trainer. In the film, they both describe, in basic human terms, the understanding and trust they feel for one another.

Won awards at Atlanta and Sinking Creek for documentary work.

TORBET, Bruce

SUPER-ARTIST, ANDY WARHOL **16mm 22 min. color/sound $30 rental**

Best documentary under 45 minutes, 1967 Mannheim International Film Festival; Archives of Museum of Modern Art.

A Super-kinetic visit to the super-studio of plasticman. The artist is seen at work, with various aides-de-camp.

SUPER-ARTIST draws us into the world of pop culture of which Warhol is so much a part. Henry Geldzahler, Curator of American painting and sculpture of New York's Metropolitan Museum of Art discusses Andy's work. Andy makes a film, children play with his plastic, floating pillows.

Other distribution: Filmmakers' Co-op, N.Y.; Cinema 16 Film Library, N.Y.

UNGERER, Walter

THE TASMANIAN DEVIL **16mm 20 min. B&W/sound $15 rental**

A documentary film in cinema verite style about a roadster auto (THE TASMANIAN DEVIL) built for drag racing, and the men who built the machine.

Oobieland, Part One: INTRODUCTION TO OOBIELAND **16mm 10 min. color/sound $20 rental**

Using hand-painted film, animation and an inventive soundtrack, INTRODUCTION TO OOBIELAND is an exploration of gateways: a repeated series of movements from the familiar and safe to the unknown and dangerous. Cycles are left incomplete. Chases are never consumated; the day ends with no promise of rebirth. In this way the film touches on our oldest instincts, leaving us saddened and scared by the knowledge of a world that will never know freedom through the completion of action; safety through the sanctification of place.

Sale price: $200.

Oobieland, Part Two: UBI EST TERRAM OOBIAE? **16mm 5 min. color/sound $15 rental**

The Princess of Oobieland is interviewed in a television studio in New York City. Her responses, sometimes only barely discernable over the whirr and clang of obscure machinery, are testimony to the closing of those gateways which we encountered in Part One.

Sale price: $125.

Oobieland, Part Four: THE TERRIBLE MOTHER **16mm 24 min. color/monochrome/sound $30 rental**

In the kitchen of a farmhouse in Vermont four people come to sit around a table. The silence of solstice holds them together. Before a ritualized meal they each tell a story. Their stories are ominous yet, as in Part One, they are incomplete. Earlier, the Terrible Mother has passed on her powers to a young woman. At the close of the film this young woman enters the farmhouse and with final simplicity restores the old order.

Sale price: $500.

Oobieland, Part Five: EPILOGUE TO OOBIELAND **16mm 40 secs. color/sound $5 rental**

An animated lion appears to end the cycle: roaring three times it devours a goat, then a wolf, yet remains innocent and wild.

Sale price: $40.

"From the several films I have seen (particularly SOLSTICE and THE TERRIBLE MOTHER), Walter Ungerer comes across to me as an extraordinarily gifted, enigmatic, individual film-artist, with a fine visual compositional sense, a mature intellectual literary component, a sure control of his medium, and an uncanny knack of investing the most ordinary setting and circumstances with a more than natural reality in the service of saying something subtle but important about human life." —Edgar Daniels, *Filmmakers Newsletter*

DE VALOIS, Geoffrey

my father is from india, my mother, the opera; i graduated from berkeley high. since most of my early work from the sixties has long ago been consumed by old projectors, friends, etc., these 16mm prints reflect the years 1971-75.

ABA FILM **16mm 3 min. B&W/silent $3 rental**

A beautiful friend takes a trip, we have an old bolex and pixillate the journey. Rapid barrage of bodies, bridges, billboards, etc.

COOP CONNECTION **16mm 3 min. color/sound $5 rental**

A group film made with Jeff Berger, Gary Dowling, Julie Pennington. Every stoner's dream--a chauffered limo and the ultimate connection with the russian spy holding 50 pounds of pure coke. Calligraphy by Tiffany.

CRAZY JANE ON GOD **16mm 3 min. color/silent $5 rental**

A poem by W.B. Yeats, choreography and performance by Lynn Juba-Jones. multiple high contrast/color imagery and movement.

"Beautiful!" --Susan Borey

DOWNEY **16mm 3 min. color/sound $5 rental**

A evocation, the ceramics of Judith Spencer with a meditation soundtrack by Mahnivishnu John McLaughlin. Edited with multiple roll printing in harmony with movements of vision, sound and space.

FICKLE HILL **16mm 1 min. color/sound $3 rental**

Another morning, another trip. Contains 4 image split screen and pixillation, live action, still motion; all done in camera.

MARIE **16mm 6 min. B&W/sound $8 rental**

"They are playing a game. They are playing at not playing a game. If I show I see they are, I shall break their rules and they will will punish me. I must play their game, of not seeing I see the game." --R.D. Laing

The Players are Timaree McCormick and Charlotte Tropp.
Music by The Paul Winter Consort.
Shown at Northwest Drama Conference in Eugene, KVIG-TV Eureka.
Judges Award--1975 Humboldt Film Festival.

THREE MOVIE ROLLS **16mm 6 min. color/silent $8 rental**

Gentle film reflecting clearness of community. Our sisters and our children; sufi dance in the redwoods supporting the Arcata Birth Center.

VANDERBEEK, Stan

Born N.Y.C. . . . studied painting and graphics at Cooper Union Art School in NYC in 1952, Black Mtn. College 1953, Ford Foundation Grant for experimental films 1963-64, Rockefeller Grant for experimental films and studies in non-verbal com-

munication 1967-68. Associate Professor at Columbia University 1963-65 animation and film production. Associate Professor at New York State University at Stony Brook, film project 1967-68. M.I.T. Center for Advanced Visual Studies 1969-70 Fellowship. Associate Professor of Filmmaking University of St. Thomas Media Center, Summer 1968. Associate Professor of Filmmaking University of Washington, Seattle 1968.

Various projects include the construction of the "Movie-Drome" in Stony Point, N.Y. an audio-visual laboratory for simultaneous projection of dance, magic theatre, sound, and film. Computer-Graphics: The development of images and graphics designed by man-machine dialogue. Animation and new graphics, projection systems, multi-media: integrated information concerts, movie-murals experiments with motion/light/stills/film/magic theatre.

BLACKS AND WHITES, DAYS AND NIGHTS (1960) **16mm 5 min. B&W/sound $7.50 rental**

"A 'drawn' film, with images that are constantly changing, drawings of landscapes that keep escaping, traces of faces, everything is almost what it is but never stays that way. The soundtrack punches out a wild monotone of dirty, nonsense limericks to the accompaniment of hand-drawn images related only in their complementary rhythm." —David Holmstrom

BREATHDEATH (1964) **16mm 15 min. B&W/sound $22.50 rental**

Bell Telephone Prize, Third International Experimental Film Competition, Knokki-LeZoute, Belgium, 1964. Prizes at Midwest and Ann Arbor Film Festivals, 1964. Dedicated to Charlie Chaplin and Buster Keaton. A surrealistic fantasy based on the 15th century woodcuts of the dance of the dead.

". . . a film experiment that deals with the photo reality and the surrealism of life. It is a collage-animation that cuts up photos and newsreel film and reassembles them, producing an image that is a mixture of unexplainable fact (Why is Harpo Marx playing a harp in the middle of a battlefield?) with the inexplicable act (Why is there a battlefield?). It is a black comedy, a fantasy that mocks at death . . . a parabolic parable." —S.V.

COMPUTER ART SERIES

Computer Art Series, are animated computer/graphic films. The series is called POEMFIELD. All of these films explore variations of poems, computer graphics, and in some cases combine live action images and animation collage, all are geometric and fast moving and in color.

There are 8 films in the computer animated art series. As samples of the art of the future all the films explore variations of abstract geometric forms and words. In effect these works could be compared to the illuminated manuscripts of an earlier age. Now typography and design are created at speeds of 100,000 decisions per second, set in motion a step away from "mental movies". POEMFIELD #2, 3, 4, 5, & 7 are all colorized by Brown and Olvey.

POEMFIELD #2 **16mm 6 min. color/sound $15 rental**

POEMFIELD #5 **16mm 7 min. color/sound $15 rental**

DANCE OF THE LOONEY SPOONS (1965) **16mm 5 min. B&W/sound $7.50 rental**

"An animated and live action fantasy, the loop de loops of ten spoons, forks and tableware . . . a parable in the shape of a soup spoon . . . conceived as a children's film." —S.V.

FORM FILM #1 **16mm 10 min. color/sound $15 rental**

A hypnotic dance film of colors, dancers, forms and music all sweeping through the TV tube eye, mixed together into a flow of female bodies and colors, a brilliant study of color printing from black and white. Collaboration on the project by Brown and Olvey.

MANKINDA **16mm 10 min. B&W/sound $15 rental**

An experimental combination of verse and hand-painted images creating graphic as well as verbal excitement. The letters themselves assume an almost ideographic significance. Vanderbeek describes this film as "a visual tunnel, with a poem carved in light upon walls."

NEWSREEL OF DREAMS (Part 1 & 2) **16mm 8 min. color/sound $15 rental**

Dream matrix, history written in lightening image, memory and the TV syntax, images flowing and fused together to other images and electronic tapestry of images half seen, sought for, seeking man's dreams, movies as dreams, history as media.

"The artist will tell you it is as much a process he is interested in . . . as a result. Art is a process—life is a process—are they the same process? So many of the artists became unhappy about this eternal, unyielding quality in their art, and they began to wish their work were more like shoes, more temporary, more human, more able to admit of the possibility of change. The fixed, finished work began to be supplemented by the idea of a work as a process, constantly becoming something else, tentative, allowing more than one interpretation." —Dick Higgins, April 1966

OH **16mm 12 min. color/sound $18 rental**

Assassination, falling down, animated drawings from the landscape of memory, mankind falling down, faces within faces, a haunting view of man drawn in brilliant animation graphics.

PANELS FOR THE WALLS OF THE WORLD **16mm 8 min. color/sound $12 rental**

"An experiment in video tape control, an electric collage that mixes the images by way of electronic mattes, superimpositions, and other electronic means of integrating as many as eight separate images onto one screen. A film commissioned by CBS for TV, it is the first such attempt to examine the almost unlimited graphic and visual possibilities of video tape intermix." —S.V.

SKULLDUGGERY (1960) **16mm 5 min. B&W/sound $7.50 rental**

"Double exposure and other methods are used to include animated collage 'live' newsreel footage, mixing the eye with live scenes and unlive scenes, to jibe at world so-called leaders." —S.V.

SPHERICAL SPACE #1 **16mm 5 min. color/sound $7.50 rental**

Man does not move in or reach for vanishing one point perspective, he lives on a sphere spinning in orbit. This film is a metaphor of the change of perspective from the 19th century railroad man to 21st century space-man. The nude dancer extends herself and moves through a bending landscape, sky, trees, earth seem to circumnavigate about her. The piece is danced by Elaine Summers.

SUPER-IMPOSITION **16mm 15 min. B&W/sound $15 rental**

Similies of a slippery TV bube jestticulate break and supply—a long view of multiple images (Mr. Johnson's war, is it Howard Johnson's or President Johnson's war?)—a long curving view, breakfast with asperin, good grief—or Goodbye—. (Superimposition is a video-tape experiment with multiple images, made while film artist-in-residence at Colgate Univ.)

Sale price: $175.

life and art . . . interacting . . . it is interesting to note that movies and psychoanalysis—are approximately the same age . . . there are now more TV sets in America than bathtubs. There are more radios in America than people. Although 75 percent of Japanese households have television sets, statistics show only 35 percent have running water and fewer than 10 percent have flush sanitation. Some 40 percent of American children have one or more.

WHEEEELS #1 (1959-1965) **16mm 5 min. B&W/sound $7.50 rental**

A companion piece to WHEEEELS #2, exploring more of the highways and by-ways of 'American on Wheels' with the film-maker's gentle surgery on the American pop-consciousness very much in evidence.

WILL **16mm 5 min. color/sound $7.50 rental**

Man dance—hand glance on-off video electromagnetic circumnavigation—man in space man's foot to the ground—a color collage of graphics by electronic mixing—(A video tape electronic collage. All the color has been added to black and white film by electronic means.)

Stan Vanderbeek is available for lecture/screenings. Contact c/o Art Dept., University of Maryland B.C., Baltimore Maryland 21228 301-455-2525.

VAN METER, Ben

HOMEGROWN (1971) **16mm 23 min. color/sound $36 rental**

Magic is alive and living in Bolinas. A folkfilm, a personal poem about my family and my town. Includes "Bear-Hunt", "Bolinas 4th of July", "Rummage", "Oilspill", "Horseplay", "Lila's Birthday", and "Benjamin's Bath". Rated "G" by me. Suitable for home, church, school, and film society. A patriotic, devotional homemovie. Completed August 1971.

Sale price: $500.

INTERROGATION (1971) **16mm 5 min. color/sound $9 rental**

(From Psyche Patrol). Written and performed by The Congress of Wonders. Hilariously terrifying satire of an interrogation session by the thought police. Tour de force performance by Earl Pillow (who is no longer with them.) Includes monologue beginning: "My mind? I never though about my mind before." Ending with his prayer for deliverance answered by the appearance of Angels of The Lord, complete with animated halos. Rated "G" but it might frighten small children.

Sale price: $120.

BOC GING (1970) **16mm 11 min. color/sound $9 rental**

BOC GING cavorts before your very eyes. Can you tell which is Boc and which is Bob? Can Bob? Enigmatic surreal fantasy about an artist, his work, and his alter ego.

Made with and for Bob Comings, Bolinas, 1970.

Sale price: $250.

STEVE MILLER BAND **16mm 6 min. color/sound $9 rental**

Rock film made for the band and their record company. Robert Zagone and I collaborated on this minimovie of Steve and group. Edited to "Hey Little Girl" & "Roll With It".

1968 Awards Bellevue and San Francisco Film Festivals.

Sale price: $125.

COLORFILM **16mm 9 min. color/sound $9 rental**

Fast moving, jazzy dance film made with San Francisco Dancer's Workshop people in 1965. Lucie Lewis, Jerry Jump, Annie Hallett, Julia VanMeter, John Graham and an anonymous policeman. First 400' of 16mm color stock I ever had my hands on so, I did everything with it my little old Bolex could handle.

Sale price: $200.

S.F. TRIPS FESTIVAL, AN OPENING **16mm 9 min. color/sound $9 rental**

Early 1966 the Psychedelic Shop opens on Haight Street displaying Ballard's portrait of Baba. Graham, Jacopetti, Kesey and others hold Trips Festival in Longshoreman's Hall. Largest gathering of Freaks to date. I am present all three nights as is girl I later marry, but we don't meet yet. Kesey and Merry Pranksters serve Koolaid and icecream. I expose my three rolls of ER once each night rewinding in the dark during the day. Sound by similar method. Finished film resembles event from viewpoint of goldfish in Koolaid bowl.

Sale price: $200.

OLDS-MO-BILE **16mm 11 min. B&W/sound $12 rental**

The title has nothing to do with anything. The film is about my life. 1964 incamera superimpositions of the visual flow around me. I'll always associate this film with these lines from the last page of *Siddhartha*: "He no longer saw the face of his friend Siddhartha. Instead he saw other faces, a long series, a continuous stream of faces—hundreds, thousands, which all came and disappeared and yet all seemed to be there at the same time, which all continually changed and renewed themselves and which were yet all Siddhartha."

Sale price: $150.

SET YOUR CHICKENS FREE! **16mm 22 min. color/sound $30 rental**

Made with Gilbert Shelton.

A young chicken farmer from Mashville, Tennessee (played with feeling by Earl Pillow), takes too much LSD, frees his chickens, and attacks Washington, D.C., in his Cadillac. A pullet surprise movie.

VARNEY, Gerald

HANG TEN (1965) **16mm 6 min. B&W/sound $6 rental**

Starring: Jeff Tambor, Virginia Fields, Dan Barrows.

Early sync sound. Explores people pixilation and visually motivated zoom-back. "The academician absurd hero."

CHICK KIT **16mm 8 min. color/sound $10 rental**

Chicken Delight girlie movie film in color Bar-B-Que hue.

RODIA (WATTS TOWERS) (1966) **16mm 12 min. color/sound $15 rental**

Selected for showing, Belgium Film Festival, 1967.

For thirty years Simon Rodia worked on his mosaic towers. One day, he left his work never to return. In the summer riots of 1965, fire gutted the house in which Rodia had lived; the Towers remained. The film defines the Towers as a symbol of the infinite art form, the fire the flux in which all art exists. But whether the "burning sky" exists in reality or as an illusion, the reference is more of a comment on the distortion of our times—fire, the antithesis of creativity; destruction, the antithesis of building.
Rodia built his Towers as close to the sky as he could make them; "now the sky is on fire".

PHYSICAL FITNESS (1967) **16mm 13.5 min. B&W/sound $18 rental**

Special Award, Foothill Festival, 1967. Merit Award, Bellevue Film Festival, 1967. Special Award, San Francisco Film Festival.

A collage film that considers the repetitious and perhaps inevitable aspects of man's war nature. Reality, when reduced to a war norm, sets up new connotations when everyday events are considered.

"Far and away the best use of the collage technique. And more human because it has elements of humor, and drew on images people are familiar with." —Kenneth Anger, Reverend John M. Culkin, George C. Stoney, Judges, 1967 Foothill Film Festival.

VERSTAPPEN, Harrie and Victor MOSCOSO

COSMIC COMICS **16mm 10.30 min. color/sound $20 rental**

Based upon Victor Moscoso's first full-color underground comic strip, COSMIC COMICS swoops through several dimensions. Lots of sex and violence with electronic music by Arras. A shattering experience! Guaranteed to blow your mind . . .

VIERA, Dave

THE POSSUM **16mm 12.5 min. color/sound $15 rental**

An attempt to capture the feeling of a segment of time.
A meditation on life, on death.

Second Place, 1975 SECA Award, San Francisco Museum of Art.

THE FISH **16mm 13 min. color/sound $15 rental**

A descent into the archtype of Fish in the form of a dream. A sleeping man encounters his own inner images mixed with memories of his "outside reality".

This film was inspired by Carl Jung's remark that "conscious constellations appear in the unconscious like gold fish suddenly shimmering in the gloom of the deep."

VIERA, Dave and Maria LITECKY

KONIEC **16mm 10 min. color/sound $10 rental**

An emaciated priest. A motley crowd. A meaningless ritual on a desolate slagheap. Absurd. Enigmatic. A metaphor, but for what?

WALLIN, Michael

SLEEPWALK **16mm 12 min. color/sound $15 rental**

"Personality" as expressed in movement and gesture, which may become habitual and unconscious, leading to a state of "self-identification" (e.g., identity as cultural abstraction) or waking sleep. A breakdown of narrative expectation, (personality portraits), using optical printing techniques and the manipulation of sound.

"It was the funniest film in the festival . . . the images stayed with me and heighten my visual world . . . a beautiful dialectical relationship on the structural use of sound—even the music worked." —Ray Kril, Festival Judge.

"One of the few films from which I actually learned something about people." —Don Lloyd, filmmaker

"Almost a linguistic analysis of the structure of motion . . . orchestrates the 'meaningless babble' of life." —Carel Rowe, filmmaker and film critic

Best of Festival Award, Eighth Annual International Student Film Festival, Humboldt State University, 1975. Honorable Mention, Fifth Annual Marin County Fair National Film Competition, 1975.

Other distribution: Louisiana Society for the Arts.

AS THE WHEEL TURNS **16mm 24 min. B&W/sound $25 rental**

A "spiritual" soap opera, dealing with blackmail and bisexuality. The camera refuses to manipulate, but is rather an interested spectator. The "plot" unfolds organically (rather than mechanically) as the actors/friends (through the vehicle of skeletal story-line and spirited, and inspired, improvisation) begin to absorb the feelings and traits of the characters they are portraying. An experiment within the narrative tradition, and a critique and extension of the possibilities within that form.

Other distribution: Louisiana Society for the Arts.

KALI'S REVUE **16mm 8 min. color/sound $12 rental**

Kali being the goddess of physical form; the many shapes momentarily taken by the "essence". A de-attachment from conventional seeing, with its naming, values, and judgments. Weight lifters, cable cars, drill teams, skyscrapers, majorettes, forests, locomotives, the Pacific, military schoolboys, conveyor belts, and fog. A structural use of dissolves, fades, and layered sound to carry the momentum of the film.

Other distribution: Louisiana Society for the Arts.

MENDOCINO **16mm 14 min. color/sound $15 rental**

A personal "documentary" filmed during a summer spent in the town, featuring portraits of a painter and a unicyclist; images that consistently resonated in my mind, music that always played on the phonograph; a meditation and a recollection.

Other distribution: Louisiana Society for the Arts.

PHOEBE AND JAN **16mm 5 min. color/silent $8 rental**

Two women who shared my house in Mendocino; afternoons spent in the rocking chair looking out at the field and ocean. Interplay of the moving camera and the moving subject through layered imagery.

Other distribution: Louisiana Society for the Arts.

THE PLACE BETWEEN OUR BODIES (1975) **16mm 33 min. color/sound $45 rental**

A totally personal, totally explicit, and hopefully honest exploration of gay male sexuality. Deals from the point-of-view of the filmmaker with the issues of fantasy, obsession, masturbation, cruising, relating to a lover. The film follows a general progression in the filmmaker's life and treats the joys and mysteries of gay sexuality matter-of-factly, without contrivance and non-exploitatively. An open and very positive film for both gay people and straight people.

WARDWELL, Judith

PLASTIC BLAG **16mm 7 min. B&W/sound $7 rental**

"PLASTIC BLAG takes a poke at consumer packages." —filmagazine

Prize, Foothill Film Festival, 1968. Special Award, San Francisco International Film Festival, 1968.

CALFETERIA or HOW ARE YOU GOING TO KEEP HER DOWN ON THE FARM AFTER SHE'S SEEN PARIS TWICE? **16mm 1 min. color/B&W/sound $1 rental**

By Moshe Duan Productions.

Diana feeds calves imagination and granola to see life's possibilities from many view points while tap dancing with a marble bear.

Review: "How do you keep them down on the farm after they've seen Paris twice twice?" —Freude Valentine.

Everybody needs sex. Fuck milk. —Bill Board

FLIMFLY **16mm 1 min. color/sound $2 rental**

Music by David Wardwell.

Fire Earth Air Water dreamy fragment of fragmented dream.

"A cool movie." —Congressional Candidate
"A religious movie." —Moshe Duan

PASTEL PUSSIES **16mm 3 min. color/sound $3 rental**

The cat's meow.

Award, Berkeley Film Festival.

WATKINS, Russ

FLY **16mm 10 min. B&W/sound $10 rental**

A real nightmare.

"In ten minutes, Watkins totally destroys a Mahler symphony and everybody's mind. True insanity for all." —Herb de Grasse.

Shown at Berkeley, Ann Arbor Film Festivals, May 1968.

WEES, Bill

HOLDING ON **16mm 4 min. color/sound $5 rental**

An Imagist cine-poem, juxtaposing country and city—a few images of each environment, in which the treatment of time (length of shots) and space (focus, perspective, position and superimposition of images) evokes further references to staying and leaving, experiencing and remembering, living and feeling the movement toward dying. The sound track juxtaposes sound environments drawn from St. Catherine St. and the Metro in Montreal, from "The Art of the Fugue", city blues, jazz, and silence.

QUICK SHADOWS **16mm 3.5 min. B&W/sound $5 rental**

Totally abstract, aggressive relationships of light and dark . . . black leader bleached, except where covered by pieces of masking tape, to create edges and texture like a woodcut, forms like a vorticist design of Wyndham Lewis put into motion.

WINTER EPITAPH: FOR MICHAEL FUREY **16mm 6 min. color/silent at 16 fps $5 rental**

Inspired by James Joyce's story "The Dead", the film in no sense tries to re-interpret the story. It offers a filmic epitaph for the non-existent grave of the fictional Michael Furey. It presents personal impressions created by many wintry afternoons of filming in a snowy cemetery. The textures, forms and colors of the scene are rearranged by over and under exposure, quick-cutting, almost continuous camera movement, and super-imposition. A quiet film.

LA PREMIERE ETOILE/THE FIRST STAR **16mm 6 min. color/sound $5 rental**

Hockey in the mind's eye. The colours and rhythms of hockey—from the Terrebonne Termites to the Montreal Canadians—restructured and accompanied by a public address system invocation of Our Heros' names.

Dedicated to Henri Richard.

WEISBURD, Harry

SATURDAY: 4/15/67 **16mm 27 min. B&W/sound $15 rental**

SATURDAY 4/15/67 is an excellent film for showing to Social Studies and History classes. SATURDAY 4/15/67 is the only documentary film available on a rental basis to show the *FIRST* massive peace rally against the war in Vietnam to occur in New York City. The film was made at a time when all major media was still pro U.S. involvement in Vietnam. No major coverage was made at that time to cover this important and historic event.

PENTAGON PROTEST **16mm 15 min. B&W/sound $10 rental**

Another excellent film for Social Studies and History classes. A documentary film of the protest at the Pentagon in 1967. The film is dominated in its coverage of the Pentagon by Dick Gregory, comedian and lecturer. A speech that should be heard not only by the marchers at the Pentagon in 1967, but by all of America!

THE PARTY **16mm 4 min. color/sound $5 rental**

An animated collage film. Photographs are collaged and animated to produce a unique party conversation of the Pepsi Generation.

THE PARTY was shown in 1971 at the 9th Ann Arbor Film Festival and selected for tour with Mike Getz's Underground Cinema 12 Series. It has also been officially screened at the 1972 Midwest Film Festival.

ERANA **16mm 10 min. color/sound $10 rental**

The movements of a nude woman are superimposed over a surreal landscape. An erotic mood piece.

WELLINGTON, Fred

BLOWING **16mm 10:22 min. color/sound $15 rental**

Credits: Film: Fred Wellington. Tenor Sax: Ronald Bladen. Drums: David Weinrib. Alto Sax and trumpet: Phillip Wofford.

Three artist-musicians play extended form hard jazz in a New York City loft session. The film expresses some of my feelings about jazz, New York and myself at that time.

JUDY LEHTIMEN—NEW YORK CITY—1967 **16mm 6 min. color/sound $9 rental**

Credits: Film: Fred Wellington. Music: Mel Edwards. Facilities: Movie Subscription Group.

Trieste Film Festival, 1968.

A portrait set in the desolation desert of Manhattan.

WHAT ARE YOU THINKING , DADDY? (1967) **16mm 1 min. color/silent $4 rental**

Credits: Film: Fred Wellington. Still photography: Fred Wellington, Margot Wellington, Terres des Hommes.

A protest against the Vietnamese War. Made for and part of the Filmmakers' College, Protest by Artists and Writers, New York City, 1967.

ANDY WARHOL **16mm 18 min. B&W/silent $15 rental**

Credits: Still photograph: Gretchen Berg.

A documentary.

WELLINGTON, Fred and Robert MITCHELL

THE THREE SAGES OF BALLY BUNION (1963) **16mm 5 min. color/sound $7.50 rental**

Credits: Story, graphics and narration: Robert Mitchell. Production, animation planning and photography: Fred Wellington. Piano: Gabriella Mitchell. Slide whistle and sound: San Weiss.

International Animation Show: Museum of Modern Art, New York City, 1967.

An Irish Fable that is for both children and adults (us).

Other distribution: Filmmakers' Co-op, N.Y.

WENDT, Doug

EVEL AND THE SNAKE

16mm 3 min. color/silent $8 rental

The day that Dick was pardoned by Jerry, Evel attempted his great leap across the Snake River and You Are There.

METALODEON TRAILER

16mm 3 min. color/sound $8 rental

An apocalyptic preview from I AM THE BARBECUE originally done for the short-lived METALODEON film series in San Francisco with help and inspiration from Tom Heinz, Niney Stein, Binky Stancich and Les Nickelettes.

Selected for the 12th Ann Arbor Film Festival.

MIDNIGHT TRAILER

16mm 3 min. color/sound $10 rental

A masterpiece of collage and kinestasis commissioned by Mike Getz for his Midnight Movie circuit that works wonders whether it's used to publicize Saturday Midnight shows or not. Contains clips from REEFER MADNESS, EVERREADY HARDON, POPCORN (with Jimi, Otis & Mick) and countless others.

Rated X.

Additional animation by Deeling Gregory

PLANNED OBSOLESSONS

16mm 6 min. color/sound $10 rental

A crowd of champagne riddled art patrons witness and react to the unveiling of a fountain sculpted by Richard See and the filmmaker. The fountain collapsed the night this film premiered.

"A delightful film of adults seeming to be thrilled by a new 'toy'. Their praise was well spoken and their jovial mood seems prompted more by the drinks than the objective spectacle." —Pat McGraw

"The fountain and the hills behind were really beautiful. If the sound was supposed to be garbled, that's a cheap way to get laugh off people. If the sound isn't garbled, it might be an expensive way to get a laugh off people. I don't know." —Leonard Joyce

"Unless your projector's sound flutters this film is not garbled." —Doug Wendt

Winner at the San Francisco Art Institute Film Festival, 1972. Honorable Mentions at the 4th Baltimore and the 2nd Marin County Fair Film Festivals.

SASQUATCH AMONGST US

16mm 30 min. B&W/sound $40 rental
16mm 48 min. version $50 rental

With Lou and Joel Wendt.

"This is an in-depth film about our friend, the Bigfoot. Is he a myth or really a halfman-halfape link to our distant past? reach your own conclusions with this film." —*City of San Francisco Magazine*

A close and intensive look at the strange phenomenon of the Bigfoot/Sasquatch "monsters", those large hair-covered nocturnal man-like beings that have been continually sighted throughout the vast wilderness areas of the Pacific Northwest from California to Alaska. Included are interviews with alleged eye-witnesses, detailed analysis of the evidence by scientific experts and heretofore unseen "actual footage of a Sasquatch". Though this film is not without a sense of humor, SASQUATCH AMONGST US attempts to raise several serious questions concerning mankind's often elitist and threatening relationship with these amazing living legends.

"I am convinced that the Sasquatch do exist. I have a hunch that they are an advanced form of primate related to Homo Sapien which somehow managed to avoid a huge storm of cosmic radiation centuries ago, a torment so intense that it seared the fur off of mankind's direct ancestors. Thus we developed a dire need for clothing which mushroomed over time into a full-scale preoccupation with the physical plane. Our naked ancestors' materialistic obsession led down an evolutionary trail of god-complexes and competition gone berserk while the Sasquatch developed mental powers in ways we've only recently begun to explore." —Doug Wendt

Honorhairia: Selected for the 11th Ann Arbor film Festival. ULTRAFILM showing, Oakland Museum, 1975. Winner of the Excremental Vision Award for Best Achievement in Eschatology at Northern Illinois University, 1973. Selected for the 1974 Kenyon (Ohio) Film Festival. "Creature Features" showing, KTVU TV, San Francisco. Honorable Mention at University of Georgia on 11th Ann Arbor tour.

STAID POOT

16mm 3 min. color/sound $8 rental

Part I of The Trildogy.

The essance of the law against inertia featuring the command performance of Gypsy Rose. A companion piece to be shown before UP AND ATOM.

TIME OFFED

16mm 13 min. B&W/sound $20 rental

A strange and haunting vision of the catharsis involved in the work and leisure expenditure of an apparently nondistinct punch clock commoner, a human with its face masked in bandages. The cold urban landscape is pocked with such sinister everyday events that even the contents of the commoner's briefcase can only reenforce the veils within. Chock full of very special effects.

"I viewed many films while in San Francisco and was impressed with the creative excellence of a great many of them. Doug Wendt's most successful, film, TIME OFFED refers to the classic Claude Rains version of THE INVISIBLE MAN while

abstractly persuing the isolation of man in surroundings of overwhelming indifference." —Bob Cowan, *Take One Magazine*

"Excellent and fantastic special effects!" —Arthur Knight

Selected for the 10th Ann Arbor Film Festival. 1st Place Winner (Experimental Division) 1973 Humboldt Film Festival. Museum of Modern Art showing San Francisco, 1971. Winner at the San Francisco Art Institute Film Festival, 1971. Selected for the 1st Sweet Virginia Film Festival. "Creature Features" showing KTVU TV and KEMO TV, San Francisco.

TRANSCRIBED TOXICOSIS **16mm 6 min. B&W/sound $10 rental**

A result of my experience with a psychological test that became a futuristic self-portrait tapped from the confidential memory bank bowels of a Montana native now residing in San Francisco as a dancing shadow.

Selected for the 12th Ann Arbor Film Festival. ULTRAFILM showing, Oakland Museum, 1975.

UP AND ATOM **16mm 3 min. color/sound $8 rental**

Part II of the Trildogy.

"A short, quick neat and amusing opener (for 'underground' film programs) that will start the audience off in a good mood and clear you immediately of the suspicion of being arty. You won't go wrong with this one." —*Journal of Popular Film*

An hilarious and somewhat erotic illustration of staying power starring Gypsy Rose (the Wire-haired Pointing Griffon), "That poor mutt with the peanut butter in her teeth." —*Filmmakers Newsletter*

". . . amiable spoof of the current California (art) scene." —*New York Times*

Winner of "The Kenyon Cosmo Award". "Begun in 1972 with the 6th Annual Kenyon (Ohio) Film Festival, awarded for merit, and an understanding of the basic rudiments and essential mystery required for artistic expression in the medium of film. This award goes to the winner with the understanding that it not only appeals to the sophisticate; but also to the plebian and the vulgar. 'this is the ultimate fact which we so quickly reach on this, as on every topic, the resolution of all into the ever-blessed One. Self-existence is the attribute of the Supreme Cause, and it constitutes the measure of good by the degree in which it enters into all lower forms.' —Ralph Waldo Emerson on SELF-RELIANCE." —Brian Mark and Gregory Andorfer, Director of the Film Festival

Selected for the 9th Annual Ann Arbor Film Festival. Winner at University of California-Davis15 Minute Film Festival, 1975. "New American Filmmakers Series" showing Whitney Museum, New York. Invited to Festival International du Cinema en 16mm de Montreal 1973. Honorable Mentions: Berkeley 1971, Yale 1972, Monterey 1972, Hawaii 1972, Sinking Creek 1972, Marin County 1972, Bellevue 1973, Sweet Virginia 1973, ULTRAFILM showing Oakland Museum, 1975

WHITE, David

DOMESTIC TRANQUILITY **16mm 6:07 min. color/sound $10 rental**

A tragi-comedy film about a family unable to communicate with each other. The consequences being humorous as well as violent. A quick moving and expressive film, very nice visually as well.

"I liked it. It showed some original ideas about film structure through the editing." —Robert Nelson

"If you could rate films from 1 to 10 with 10 the highest, I'd rate this film at 9.5." —James Brozovitch, film instructor at American River College

MEET ME TONIGHT IN DREAMLAND **16mm 6:20 min. color/sound $10 rental**

A journey through modern dream landscapes of emotions and anxieties, expressed through man's emotion, machines, the neon sign. Filmed entirely at night, the sequences are rich with color and intensely visually exciting. This film is a unique experience.

WHITE, Larry

CHICKEN FAT TRUTH **16mm 4 min. B&W/sound $4 rental**

The truth as Chicken Fat in prose. A multi-character role, a poem, a tower and ½ hour in which to shoot whew!

"A tour de force."—George Kuchar

HOLY SMOKE **16mm 26 min. color/B&W/sound $26 rental**

A story, a story within. A two part drama-comedy combining theatrical-dramatic filmmaking and documentary cinema verite technique. A very real, uncluttered view of the people in and around the film.

Cast of characters include God, the Devil, Angel spot, the Lemonade Kid and more.

"Too personal for comment." —Tom Albright

200 FEET **16mm 8 min. color/sound $8 rental**

A film jam. 200 feet of film with take one "Stateboro Blues". Contrary to what you may think this was one of the most diffi-

cult films I've made. The sound mix was critical, and it took countless prints until I was satisfied with the visual and sound blend. Still it's kind cosmic how the sound came out the exact length of the uncut footage.

"I can not understand why you made this film." —anonymous San Francisco filmmaker
"That film was alright." —Ranny Joe, Waldo Point

BRINGING IT DOWN **16mm 15 min. color/sound $15 rental**

The last days of San Francisco's "Playland at the Beach" is the setting for a haunting and mystical ode to the emptiness of age and death. The all original musical sound track is a strong aspect of this film.

HAMBROSIA **16mm 7 min. color/sound $7 rental**

"Watch out MacDonalds."
"Very oral, very anal, very gross." —Judge, San Francisco Art Institute Film Festival
"This movie is lots of fun." —L.W.

WHITE, Neal

PUTTING THE BABIES BACK (Part II) **16mm 6.5 min. B&W/sound $20 rental**

Credits: Written, directed and photographed by Neal White. Character: Walter Scheibel. Sync Sound recordist: Susan Felter.

Winner First Place, 5th National Student Film Festival, Ann Arbor Film Festival, Cannes, Filmex, and a dozen other major festivals.

EGGTIMER **16mm 5 min. B&W/sound $20 rental**

Credits: Man: Eric Ross. Camera: Mike Abbey. Devised, directed, edited by Neal White.

A man appears naked from a mirage on a railroad track in the desert. Lying down, he masturbates until a train mows him over.

Prizewinner at Monterey Film Festival, etc.

LITTLE WHITE LIES MY MOTHER CALLED THEM WHEN WE PULLED THE WOOL OVER MY FATHER'S EYES
16mm 5.5min. B&W/sound $20 rental

Credits: Director: Neal White. Cast: Rush White. Camera: Neil Reichline. Sound: Andy Reichline.

An ethnographic musical-comedy.

Prizewinner, Monterey Film Festival, etc.

WIESE, Michael

EXTRAORDINARY POWERS **16mm 19 min. color/sound $35 rental**

"We limit ourselves because we *believe* we are limited." —Will Schutz
Professional track athletes Ben Jipcho (Kenya), Lee Evans, Brian Oldfield and many others exchange notions of mind-body relationships with sports humanists George Leonard, Michael Murphy and Will Schutz. Filmed during an International Track Association meet in Eugene, Oregon.

Ideal for physical education departments, coaches, recreation centers, humanistic and psychology groups interested in new ideas in sports.

Sale price: $250.

SILVER BOX **16mm 56 min. color/sound $90 rental**

An autobiographical movie spanning the filmmaker's life, childhood in Illinois, filmmaking in San Francisco with Steven Arnold making surrealistic psychoic and Egyptian science-fiction films, rock shows, zen temples and martial arts in Japan, shadow plays and temple rituals in Bali and Java, moonlight balloon ascensions in the Himalayas, tomb explorations in Egypt and extraordinary dolphin experience in Greece and America.

". . . a sharing of consciousness as intimate as an embrace." —Michael Goodwin, *City Magazine*
". . . engrossing! The young filmmaker's experiences, doublts, fears, hopes and aspirations are filtered through an extraordinarily vivid imagination and the eye of a gifted visual artist." —Jeanne Miller, *San Francisco Examiner*

Sale price: $600.

SHINTAIDO (New Body Ways) **S8mm 18 min. color/silent $25 rental**

A new martial art in Japan which caught the attention of the 1972 International Conference on Psychology. "Shintaido perfectly succeeds in heightening the mind and developing the body quite harmoniously." Aoki Hiroyuki, a master of Karate, Kendo and Aikido developed Shintaido when the budo arts were "Narrow-minded and could not accept newness."

Shintaido has received international attention recently and more than 100,000 people in Japan have had Shintaido experi-

ence. There are Shintaido centers in Italy, Netherlands, Belgium, England, Canada and America.

Sale price: $150.
With an introductory cassette tape by Hiroyuki Aoki, translated into English by Michael Thompson.

WIESE, Michael, and Steve ARNOLD

MESSAGES MESSAGES

16mm 30 min. B&W/sound $35 rental

A surrealistic, expressionistic film in a collaboration with Steve Arnold. The film explores inner life, psychic growth and self-knowledge.

Salvador Dali screened the film for New York artists and society in 1968 and the film was invited to "Director's Fortnight" at the 1970 Cannes International Film Festival. It received the "Best Experimental Film" award at the 1969 Hemisfilm International Film Festival and numerous other awards.

"... like Cocteau's surrealistic classics, the performers appear in bizarre makeup and move like dream creatures through some highly theatrical fantasy settings." —Stanley Eichelbaum, *San Francisco Chronical*

Sale price: $240.

THE ELEMENTS

16mm 8 min. B&W/silent $8 rental

Cast: Brain Eaton, Yana Miles, Zaida, Lee Fuller.

THE ELEMENTS depicts personifications of Earth, Air, Fire and Water, in metaphor. The bodies of each blending in movement ... A visual climax ... A combination of the filmmakers' and alchemists' arts. A silent film intensifies the sound in the images themselves.

"... the film's most outstanding quality is its rich delineation in terms of what can be called traditionally fine photographic technique." —Lenny Lipton, *Berkeley Barb*

Showings: San Francisco Museum of Art, Chicago Museum of Contemporary Art, San Francisco Art Institute, Art Theatre Guild "Midnight" showings (17 theatres). Accompanying short film in the one-time showing of The Beatles' "Magical Mystery Tour" at the Straight Theatre, (Haight Ashbury).

Other distribution: Filmmakers' Co-op, N.Y.; Center Cinema Co-op, Chicago.

WILCHUSKY, Le Ann Bartok

SKYWORKS, WIND & FIRE

16mm 8 min. color/silent at 24 fps $10 rental

Date: May 19, 1975

Credits: Film edited by Le Ann Bartok Wilchusky. Photography: Free Fall, Bud Bell, Bernie Wilchusky, & Le Ann Bartok Wilchusky. Skydiver, Bob Hall. Film of "Dropped Objects" falling from 8,000 ft. altitudes with skydivers as performers. This film of a conceptual artist's work is a document of Skyworks but also meant to be expressive as an art film. A film of meditation revealing the cosmic breath as Skyworks pieces fall at the rate of 120 to 135 miles per hour. A breathing out of wind things—cleansing purity. A breathing in of flowers—the planet renewed. Fire & Sparks—a metaphysical language of light and knowledge. Performance-controlled flight. Gyres cycling in and out-the mystic spiral. A perception of light and space as energy lines alter the environment temporarily.

SKYWORKS, THE RED MILE

16mm 9.5 min. color/sound $10 rental

Credits: Editor, director of film: Dody Cross. Photography: Air to air, Ron Boff; Free fall, Bud Bell; Ground, Dody Cross. Skydivers: Bob Brown, Ed Luby, Bud Bell, and Chirp Navrotski. Sound: Carol Spitzer, Jeff White and Ron Boff.

Documentary of conceptural artist, Le Ann Bartok Wilchusky's, Skyworks. The Red Mile, dropped from 7,500 ft. altitude with skydivers, kinetically danced over the Pennsylvania countryside. This "Dropped Object" unrolled in free fall creating a line one mile long which altered the sky space dramatically. Shorter red pieces, held by the skydivers in free fall, spiral in and out as the skydiver as performer is held in G Force. A visual symphony of falling lines.

WILEY, Dorothy

SCHMEERGUNTZ

16mm 15 min. B&W/sound $15 rental

Made by Dorothy Wiley and Gunvor Nelson.

First Prize Ann Arbor Film Festival; Prize Kent University Film Festival; Prize Chicago Art Institute Film Festival.

"SCHMEERGUNTZ is one long raucous belch in the face of the American Home. A society which hides its animal functions beneath a shiny public surface deserves to have such films as SCHMEERGUNTZ shown everywhere—in every PTA, every Rotary Club, every club in the land. For it is brash enough, brazen enough and funny enough to purge the soul of every harried American married woman." —Ernest Callenbach, *Film Quarterly*

FOG PUMAS **16mm 25 min. color/sound $25 rental**

By Dorothy Wiley and Gunvor Nelson.

Awards: Prize at Belgian International Film Festival, Knokke-LeZute, 1968. Shown at International Short Film Week, 1968 (British Film Institute). Shown at Oberhausen International Film Festival.
Collections: Museum of Modern Art, New York; Belgian Film Archives, Brussels.

"FOG PUMAS is an updating of surrealism. It really teases the viewer because you know something is happening, but you don't know what it is. Some of the carefully composed shots are just long enough to allow involvement, and others just quick enough to be concerned with abstract graphics. The sound track has the admirable quality of being an integral part of the film" —Don Lloyd

FIVE ARTISTS BILLBOBBILLBILLBOB **16mm 70 min. color/sound $70 rental**

Bill Wiley
Bob Nelson
Bill Allan
Bill Geis
Bob Hudson

By Dorothy Wiley and Gunvor Nelson.

This film of five (Marin County, Calif.) painters, sculptors, and filmmakers is a personal look at the lives of these close friends at home with their families, at work in the studio, teaching, fishing, drawing together, at parties, openings etc. The sound track is a collage of comments and music by the artists mixed with personal impressions by friends and acquaintances.

"FIVE ARTISTS is the most beautiful and moving film on artists that I have ever seen." —Joseph Raffael
"Disturbing." —Bob Nelson
"I just love looking at my friends on film." —Dorothy Wiley
"I hate the idea of the film and I never want to see it."
"Our part was the best." —Cornelia Hudson
"Have you ever thought about perambulators? Well, I always thought people shouldn't push other people around." —Bill Geis
"I had to be 35 years old before I realized I was leaving my childhood." —Bill Allan

CABBAGE **16mm 9 min. color/sound $9 rental**

I like to film ordinary things I do and see everyday because film makes it so easy to see the immense cosmic fearsomeness and beauty of everything. While watching film, I can abandon myself to the event. I don't find that so easy to do in the kitchen in the morning. I still don't understand that part.

LETTERS **16mm 11 min. color/sound $11 rental**

One day I was watching my son write a letter—making marks on a paper, folding it, slipping it into another folded paper, putting a name on it, a little picture in the corner, sending it flying through the air. Every movement seemed so packed with love energy that I began to think of all letters as Valentines. I thought of all the incredible letters Wiley and I had received over the years so I filmed four of them—a letter from Judy, a letter from worms, a letter from bugs, and a letter from Ethan. Wiley and Bob and Diane Nelson whistled popular favorite classics for the sound track.

MISS JESUS FRIES ON GRILL **16mm 12 min. color/sound $15 rental**

"MISS JESUS FRIES ON GRILL is mysterious striking evocation of pain and the short-circuiting sensations of living in this predicament of death. It is, a short film and again the color is fine and sharp as a good paring knife.
"Beginning with a newspaper clipping, written in a remarkably detailed manner of a bizarre accident in which a Miss Jesus was killed when a car smashed into the cafe where she was eating. The impact threw her on the grill, heated to 500 degrees.
"Cut to close up of baby being bathed in sink, screaming in silence. Then music box tinkles, but it is being wound too fast and the melody careens about in an insane manner and loudly. A voice recounts the old parochial school chestnut about St. Laurence, the martyr who was killed by roasting, and his rejoinder to his killer, 'Turn me over. I think I'm done on this side.' The voice wonders if Miss Jesus knew the story. The image of the baby continues, bathing, nursing, falling asleep.
"It is impossible to convey the combination of counterpointing feelings this film arouses. Like all great art, it is mysterious in its working. Dorothy Wiley has such a clear, but tender eye for life. Tender, not sentimental. Miss Jesus is a simply constructed, highly poetical film." —Mike Reynolds, *Berkeley Barb*, March, 1975

THE BIRTH OF SETH ANDREW KINMONT **16mm 27 min. color/sound $27 rental**

"The soundtrack was recorded separately and then put into position with the image. It covers the last hours before Seth was born. For the most part the camera remains on Vicki in her bed surrounded by her husband, sculptor Bob Kinmont, her children, the midwife, the doctor, and Bob's mother who holds the mirror so Vicki can see. Occasionally the camera looks out the window to the mountains and yard outside with a horse and neighbor children moving about.

"The vision is straight-forward, no lyrical asides excepting the nature outside the window. The beauty and wonder arise from the situation and the people themselves going about this timeless procedure. As Seth's head begins crowning the telephone rings, Vicki's daughter answers it and says it's for Vicki. Vicki says, 'Ask her to call back later.'
"There are a lot of birth films, but just a few reach the essence of the matter and manage to get it down on the emulsion. Wiley's vision is such that she never interferes with the inherent power of the situation. She is content to See." —Michael Reynolds, *The Berkeley Barb*, Mar. 7-13, 1975.

WILEY, William T.

MAN'S NATURE **16mm 30 min. color/sound $40 rental**

WILLIAMS, Lloyd

TWO IMAGES FOR A COMPUTER PIECE (WITH AN INTERLUDE) **16mm 10 min. color/sound $15 rental**

Created for the Whitney Museum Compoers' Showcase.

Misty, watery stages of human embryonic growth, from fertilization to delivery of the human child.

Interlude of destruction.

Score created with "Music V" sound synthesizer developed by Dr. Max Mathews of Bell Telephone Lab. During the final stages of composition Dr. Ussachevsky further modified computer generated and non-electronic sound materials at the Columbia-Princeton Electronic Music Studio.

Two Together: JABBERWOCK, & OPUS #5 **16mm 10 min. color/sound $15 rental**

Jabberwock from the poem by Carroll Silver. Medallion, Cannes, '58. Combined live action and animation.

Opus #5. . . Images project a mood of nightmare terrors at once indefinable and affecting. Hallucinations creating a totality of effect which won the film the Judges' Prize, Midwest Film Festival, 1962.

URSULA **16mm 13 min. color/sound $15 rental**

Gold Medallion, Best-Scripted Film, Cannes, Best Special Effects for Sustained Horror, 1961.

A Child's decay into total insanity caused by tortures of an unloving mother. Not to be seen before bed-time.

WIPES **16mm 1.75 min. color/sound $4.50 rental**

First Prize, Canyon Cinema Festival, 1964.

"A jigger of pure visual tonic; a program de-lightener. Bright colors and lively music, it's fast — fast — fast."

CREATION **16mm 1.5 min. color/sound $4.50 rental**

Designed by Lloyd Williams and Phillip Weiner.

A return to satirical humour. More directed at radio and television commercials than at religion, it manages to point up Man's blind belief in the truth of both.

Special Commendation, Foothill College Filmmakers' Festival.

RAPUNZEL **16mm 13 min. B&W/sound $14 rental**

Illustrations by Phillip Weiner.

Animated original adaption of the story by Grimm of a girl held prisoner in a tower by an evil witch with strange tendencies.

UB Iwerks award for limited animation and special effects.

Other distribution: Filmmakers' Co-op, N.Y.

LINE OF APOGEE **16mm 46 min. color/B&W/sound $80 rental**

". . . This is an extremely surrealistic abstract film about the psychological influences which shaped the life of a young man with latent (or possibly overt) homosexual tendencies, who in later life becomes an astronomer. It is visualized as if through the old astronomer's telescope, seeing his past while peering into the cosmos.

"A blue Buddha dissolves into a large grey Teddy Bear which begins crying. A little girl stabs a pig and pulls out a baby doll. A little boy buries some Cheerios and then urinates on the grave. Sixty white gloves run across a floor, and later appear floating in a pond around a large glass bowl in which a nude boy is curled in a foetal position. Bits of broken plaster assemble themselves into a bust of Dante. An egg cracks and dozens of gobular marbles pour out, spewing and dissolving. At a wedding, the bridegroom steps on an egg and hundreds of spiders crawl from beneath his shoe. In bed with his wife, he kisses her and she becomes a succession of men with whom he apparently has had affairs. He prowls nude through a cave like a prehistoric man."

This skeletal description does not begin to communicate the weird spell that LINE OF APOGEE weaves on an audience. It is 45 of the most compact minutes you'll ever spend using your eyes and ears. And this surrealistic spell is no less powerful for the sound than the sight. The incredible soundtrack was composed by Vladimir Ussachevsky, founder of the Columbia-Princeton Electronic Music Laboratory, a pioneer in electronic and synthesizer composition.

Ussachevsky's score for LINE OF APOGEE consists of whirring-electronic drones dissolving into windstorms; Gregorian chants which phase into eerie tweetering pitches; women's laughter which becomes sobbing which fades into a collage of fantastic electronic sounds.

There is something open and suggestive something compatible, familiar—about pure electronic sound. We live in it and with it, and we are pleasantly surprised to discover that our environment can become music.

"LINE OF APOGEE is a film of psychological imagery; that is, images and sounds assembled in such manner that the juxta-

positions between them create their own sort of intangible 'continuity', carrying the viewer forward on a narrative line of pure emotion rather than dramatic ideas. There is no 'story' in LINE OF APOGEE, yet it hypnotizes and enchants as few traditional films can. And a great many of the images are so powerful in themselves that they remain indelibly in the mind's eye long after." —Gene Youngblood, *Los Angeles Free Press*

Credits: Source, production, direction, script, editing: Lloyd Michael Williams. Photography: Joseph Marzano, Harold Naiderman, Lloyd Williams. Music: Vladimir Ussachevsky. Leading Players: Charles Braun, Richard Denby, Beverly Baum, Anthony Coll, Anne Linden, Harold Naiderman, Lloyd Williams.

RAINBOW'S CHILDREN **16mm 24 min. color/sound $40 rental**

Electronic score by Suzanne Ciani. Production cost: $18,000 over a 4½ year period.

Awarded Best festurette, New York Erotic Film Festival.

"Genuine Rapture, erotic sensual and stimulating gay film"

See 1/4 page picture and accompanying review by Charles Boultenhouse.

WILSON, David

SATURN CYCLE **16mm 16 min. color/sound $20 rental**

SATURN CYCLE has three autonomous yet interrelated parts. Each of the parts contains both animated and structured live action footage assembled on an optical printer between October '74 and February '76. It's a relatively honest movie.

WOLFF, Peggy

108 MOVEMENTS **16mm 6.5 min. color/sound $13 rental**

The martial art of T'ai Chi Chuan is performed on a black limbo stage by one dancer. By combining and recombining the original footage through the use of animation and optical printer techniques, I feel I have succeeded in stating a very simple theme on body language.

The dancer's movements are abstracted into patterns similar to those Norman McClaren used in PAS DE DEUX. And at one point in the film, the very subtle yet colorful visuals resemble Rorschach tests. In 108 MOVEMENTS, the original jazz flute track has been over-dubbed at a specific time delay to produce repetitive sounds that correspond to the carefully planned layering of images.

108 MOVEMENTS could be an excellent instructional film for physical education and dance classes, a motivational film for primary and secondary art, or could be included in a program of experimental short films for high schools and colleges.

Awards: Selected for 1974 FILMEX screening. Television screening on Channel 28, Los Angeles, for instructional T'ai Chi Chuan show. 3rd Place Atlanta Film Festival. 2nd place Columbus Film Festival. American International Film Festival: Film of the Year Award, Best Experimental Film, One of the Ten Best Films Award.

Other distribution: Creative Film Society.

WOLL, Susan Steinberg

RITES OF PASSAGE **16mm 6 min. color/sound $12 rental**

Credits: A film by: John Terry, Susan Woll, Jim Neidhardt, Acted by: Debby Lord.

Award: 2nd Prize, Festival of Human Sexuality, Museum of Erotic Art, San Francisco, 1974.

A young woman tells the camera/audience about a sexual incident in her life.

Shown on Mike Getz's Underground Cinema 12.

WONG, Al

I LOVED HER **16mm 13 min. B&W/sound $25 rental**

The film is about a person I once loved, the hang-ups she had, and my own hang-ups; it took three years in making.

ENVIRONMENT **16mm 12 min. color/B&W/sound $12 rental**

Shown: Ann Arbor; Los Altons; Expo 67, Canada.

Ivan Majdrakoff had a one-man-show at the Arleigh Gallery in San Francisco. In addition to Assemblage-Construction pieces,

all five senses were explored. Rather than a film "of" the room it is a film "off" of the exhibit.

69¢ A LB. **16mm 12 min. B&W/sound $15 rental**

The objective of 69 CENTS A LB. is to show man's fantasy on how he sees the ideal woman of his dream turn into a nightmare of reality and through realization he falls into a fantasy again and again.

Shown: 1970 Ann Arbor and Mike Getz Tour. 1970 Foothill College and 1970 Monterey Film Festivals.

TEA FOR TWO **16mm 5 min. B&W/sound $10 rental**

The objective is to show myself visiting myself, and then showing the frustration of loneliness, by trying to be with myself.

Credits: Ursula Schneider.

Collection of Yale University.
Shown: F&F Schule Fur Experimentelle, Zurich, Switzerland. Art/Tape/22 Maria Gloria Bicocchi, Firenze Italy.

PORTRAIT OF IVAN MAJDRAKOFF **16mm 9 min. B&W/color/sound $10 rental**

PORTRAIT OF IVAN is a film of a friend, artist and teacher at the San Francisco Art Institute whom I have known for five years. It shows nine minutes of personal madness in Ivan's daily life.

"Really inventive, turned-on study of the Artist in his studio." —John Schofill

DISCOUNT HOUSE **16mm 21 min. color/sound $25 rental**

DISCOUNT HOUSE is about the different levels of space flesh, caught within the Hallways of one's mind . . . When they enter the Discount House World of 18th and Vermont St., they will never be the same . . . if they can come back out.

MOVING STILL **16mm 14 min. B&W/sound $28 rental**

The film took one and a half years to complete. It deals in space of many levels within a single movement, a movement which has a circular form which involves each viewer within the film itself.

"I was very moved by your films." —Terry Kemper, Whitney Museum of American Art

"Play with the malleability of time, impressive level of visual intelligence and control. beautiful and magical, memorable experiences . . ." —Standish D. Lawder

First Prize, Foothill Film Festival; Ann Arbor Tour, 1974; St. Xavier College, Chicago, Prize; First Prize, 1975 Rutgers University; New Jersey.
Shown: ART/TAPE/22 Firenze, Italy; F&F Schule Fur Experimentalle, Zurich, Switzerland.

U.S. CHOICE **16mm 10.5 min. color/sound $12 rental**

U.S. CHOICE is about calling your mother on the phone and instead it turns out to be your ex-wife, Jesus Christ, Lolita, Yourself, Bull Dike, Bowling Queen, Two Georgia Red Worms on their Wedding Night, Dancing With . . . Something in the Way She Moves.

YO YO PARADISE **16mm 17 min. color/sound $20 rental**

A film I made under the overdose of all the AM radio noise and TV commercials which were flooding my mind from what I really wanted to film; which was my pet rat, Homer.

Second Prize, Stanislaus College Experimental Film Festival, 1974.

SAME DIFFERENCE **16mm 17.5 min. color/sound $25 rental**

First Prize: Rutgers University State University of New Jersey.
Shown: ART/TAPE/22 Maria Gloria Bicocchi, Firenze, Italy; F&F Schule Fur Experimentelle, Zurich, Switzerland.

"A film structured around two windows overlooking the changing San Francisco skyline, involves different kinds of time lapses and sophisticated juxtapositions of movements such as the uninterrupted action of drinking a glass of water over dramatically changing skies. At times the time lapses occur in separate windows or even in different areas inside the windows." —Vincent Grenier

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WOOD, Bruce

LATEX SKY **16mm 8 min. B&W/silent at 24 fps $10 rental**

First Prize: Douglass College (Rutgers) Film Festival, 1975. Ann Arbor Film Festival, 1975. Kenyon Film Festival, 1975. Athens International Film Festival, 1975.

An expressionistic film using qualities of light and mass to create personal rhythms, LATEX SKY is a reaction to the depths of dreaming.

". . . personal visual insistence, characterized by a concentrated exploration of the film medium itself . . . formalized spatial definitions of black and white; its effect as texture, velocity, massing, grain, tonality . . . set off a unique aspect of temporal duration and image-persistence." —Carolee Schneemann, Douglass College Film Festival, 1975.

Other distribution: Cooperative des Cineastes Independants (Montreal).

RIVER OF STARS **16mm 10 min. B&W/silent $15 rental**

RIVER OF STARS presents the viewer with an enormous amount of high energy input. As in the fleeting glimpses of a dream, it surges forward with intense VISUALNESS, pausing only to give brief significance to punctuating images. The resulting visual flow is precise and dynamic, ending in a struggle of visionary diffuseness and literal identification.

WRIGHT, Charles

LA-DEE-DA (1973) **16mm 4.5 min. color/sound $6.50 rental**

An abstract hand-drawn cartoon set to original music. Change-ups surprise the eyes: no shape, line, edge, surface or background can be taken for granted for very long before turning out to be something else.

C.I.N.E. Golden Eagle; Silver Medal for Best Animation in the 14th World Festival of Amateur and Independent Cinema, at Huy, Belgium; AFIFA Tour.

WUYTS, Herman

DE OVERKANT **16mm 10 min. B&W/sound $10 rental**

Credits: Scenario, direction, editing: Herman Wuyts. Camera: Guy Fischler. Music: Freddy DeVreene.

Benelusc Film Festival: Special Prize of the jury. Awarded in Bergamo Film Festival. Awarded in the Chicago Film Festival.

YALKUT, Jud

"D.M.T." (1966) **16mm 3 min. color/sound $7 rental**

Credits: Slides by Jackie Cassen. Choreography by Mary McKay and danced by her. With the voice of Ralph Metzner reading a "Psychedelic Prayer" of Timothy Leary's.

Filmic translation of the first multi-media presentation of Jackie Cassen and Rudi Stern, originally presented at the Bridge Theater in New York in the spring of 1966.

Other distribution: Creative Film Society, Van Nuys, California.

TURN TURN TURN **16mm 10 min. color/sound $20 rental**

Sound by USCO.

A kinetic alchemy of the light and electronic works of Nicholas Schoffer, Julio Le Parc, USCO, and Nam June Paik. An experiment in McLuhan's "the medium is the message" and inter-media translation.

As well as in one-man-shows, at the Bridge and Gate Theatres in New York and on Channel 13, NET, New York.

DIFFRACTION FILM **16mm 10 min. color/silent at 24 fps $15 rental**

A light "trip", and evocation of the sun as kaleidoscopic father of all vision. Originally premiered as an integral section of USCO's "Hubbub" and "We Are All One" multichannel media-mix shows at Canyon Cinema, S.F.L.S.D. Conference, M.I.T., R.I.S.D., Filmmakers' Cinematheque, numerous other universities.

Featured also at the Bridge Theatre and in one-man-shows (Bard, City College, University of California, Canyon Cinema).

"... this sensuous sea of color, motion, and light that seems to surround us completely and we swim in it almost bodily and it is like going through the most fantastic dream." —Jonas Mekas, *Village Voice*, writing about USCO performance featuring DIFFRACTION FILM.

US DOWN BY THE RIVERSIDE (1966) **16mm 3 min. color/sound $6 rental**

USCO lights, Beatles' sound.

A visionary translation of the USCO environmental exhibition at the Riverside Museum, New York, in May/June 1966.

Shown at the Filmmakers' Cinematheque, the Bridge Theater, the 2nd Tokyo Underground Film Festival, the Ann Arbor festival and NET TV.

"... the Finch College Projected Art Show was historically comprehensive—from the early surrealist and abstract films to the most contemporary film environments ... Particularly noteworthy are the USCO films from USCO's multi-media show at the Riverside Museum, summer, 1966. US DOWN BY THE RIVERSIDE and TURN TURN TURN, a film of the eye-shattering, flashing, rotating light sculpture programmed by USCO to turn turn turn the popular song into a rich electronic fugue on the word NOW. Let's take the OW out of Now; Let's take the No out of Now." —Judith Shatnoff, *Film Quarterly*

CLARENCE **16mm 10 min. color/sound $18 rental**

Credits: with Clarence Schmidt/music by Mel Lyman, the song "Simple Boy" performed by the Lyman family with Jim

Kewskin, and the voice of Clarence Schmidt.

A homage to the forty-five year devotion to the transmutation of "junk" into an environment of beauty and love by Clarence Schmidt, folk artist-builder, in Woodstock, New York. His sculpture-garden-house has been called by Henry Geldzahler (the Metropolitan Museum) and Lawrence Alloway (former director of the Guggenheim Museum) "a masterpiece of American folk art." The film included some of the only footage taken of Clarence living within the seven-story interior of his creation, which was tragically gutted by an electrical fire in the winter of 1967-68.

Selected for the "Personal Cinema" series, the 1968 New York Film Festival.

BEATLES ELECTRONIQUES **16mm 2.5 min. B&W/sound $6 rental**

Credits: Sound track "Four Loops" Electronic synthesis by Ken Werner.

BEATLES ELECTRONIQUES by Jud Yalkut and Nam June Paik.

One of a series of collaborations between an independent filmmaker and an electronic artist and composer in the realm of experimental television and videotape films, in which cathode-ray tube generated images of popular figures are transmuted into the metaphysical and the abstract. Presented on several concert tours throughout the United States and at the Nam June Paik-Charlotte MoormamConcert at Town Hall, New York, in 1968.
All films also available from Filmmakers' Co-op, New York.

ZALISK, Robert and Eileen

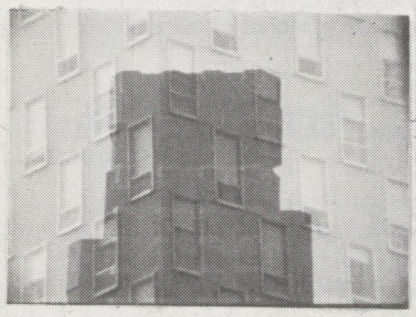
PIYARE **S8mm & 16mm 10:23 min. color/sound $20 rental**

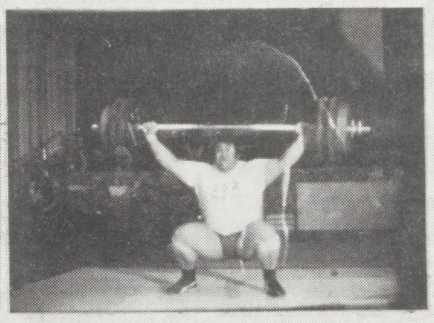
PIYARE is a "polaroid portrait" of a twelve-year-old boy who sells flutes to tourists in Benares, India. The film opens impressionistically, inside the perspective of a tourist quickly passing through the unfamiliar sights and sounds of Benares. In this way Piyare is introduced, and in the course of a brief "interview" he talks about himself, his family, his work, his aspirations. The first of three films concerning India.

BAPAT WADA **S8mm & 16mm 30 min. color/sound $50 rental**

BAPAT WADA is an enclosed apartment complex in the city of Poona in Maharashtra State in India where fifteen middle-class Brahman families live. The film focuses on one of these families, the Bhaves, in order to describe life in BAPAT VADA and to outline its place within the wider context of Indian life in Poona and in Maharashtra generally. BAPAT VADA comes to be understood as a common living experience in urban India today.

Kali's Revue



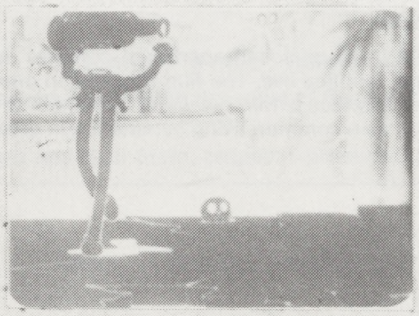


Phoebe

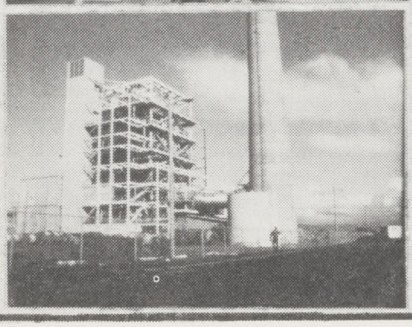
& Jan

the films of

MICHAEL WALLIN

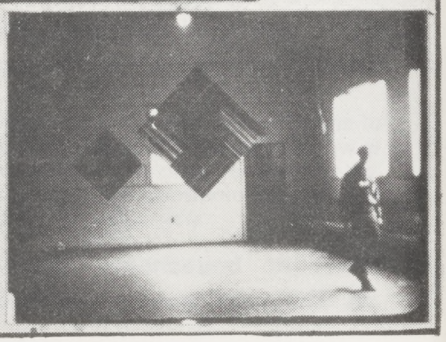


Sleepwalk



As The Wheel Turns

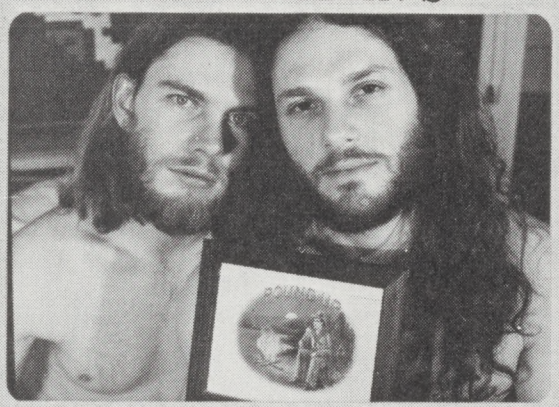
Mendocino



Renaissance Pleasure Faire

FILMS BY JOHN SUNIER

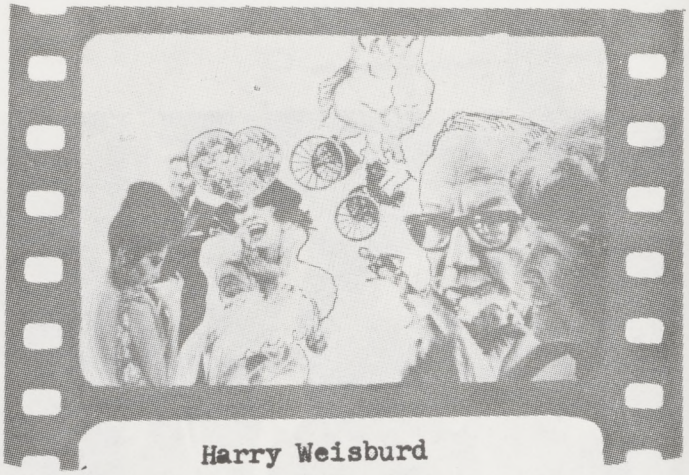
MICHAEL WALLIN'S



The Place Between Our Bodies

HOLY SMOKE by Larry White

the films of Walter Ungerer



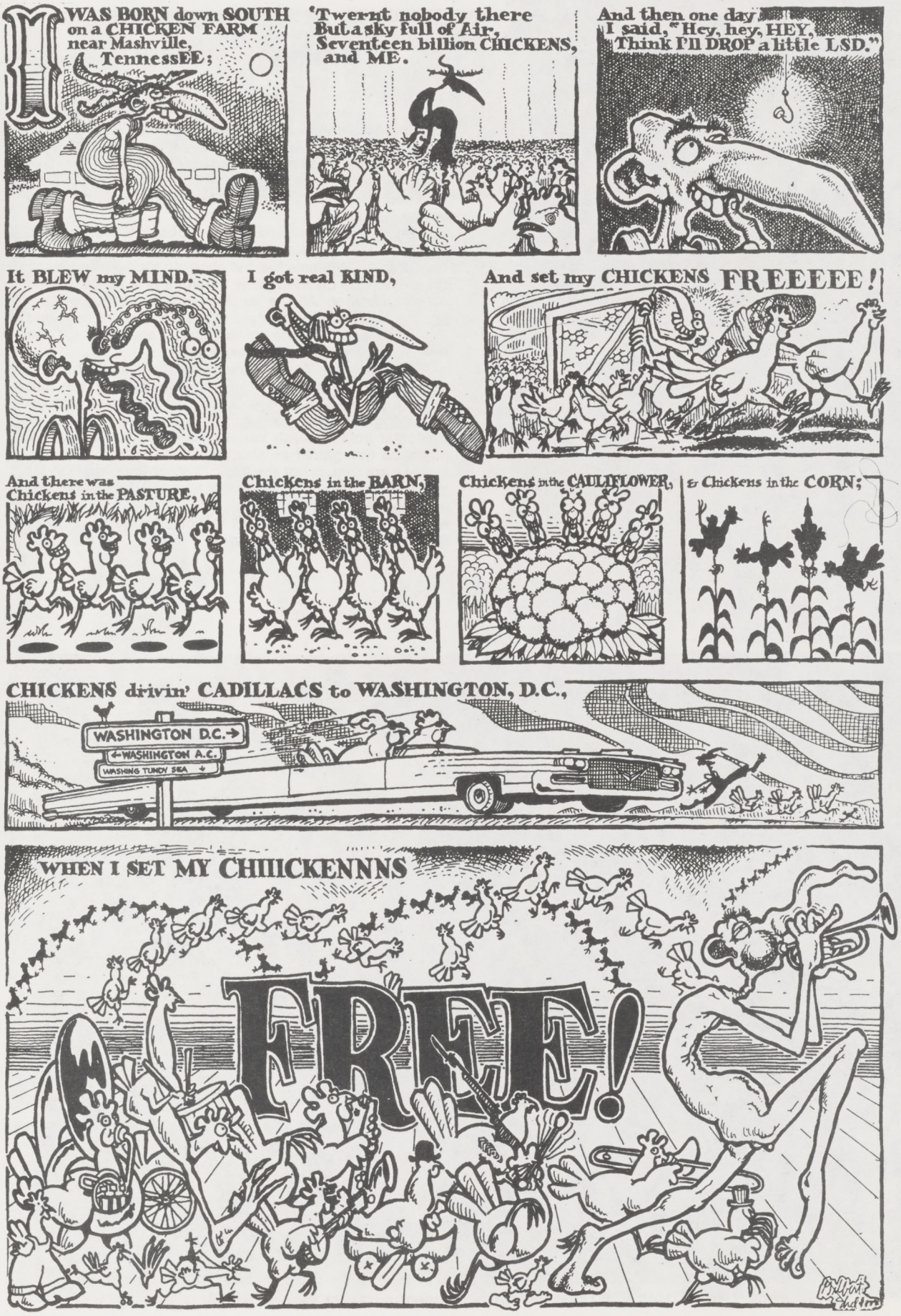
Harry Weisburd

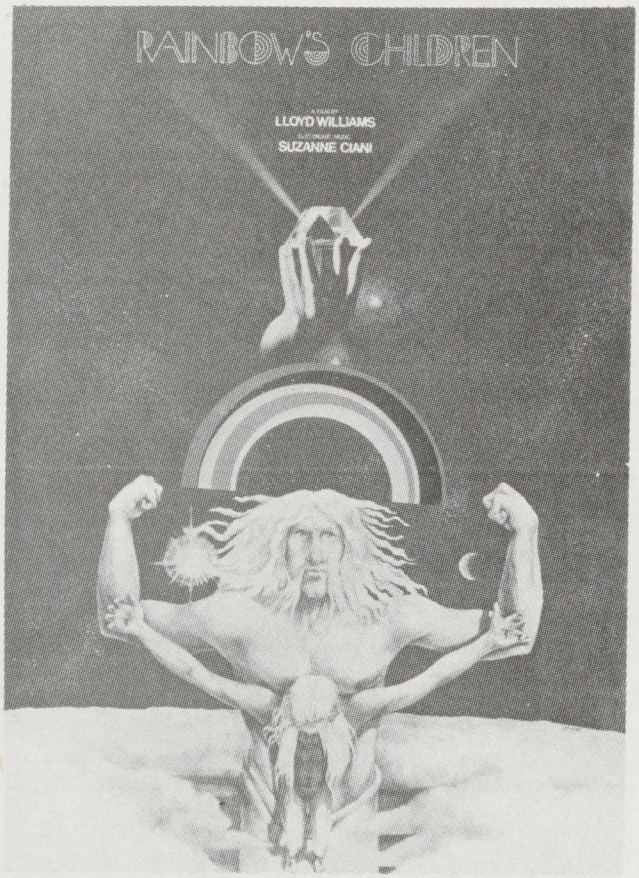
The Party 3 min., color, sound, 16mm (also available in 8 mm or Super 8) Screened at the 9th Ann Arbor Film Festival, 1971. Toured with Mike Getz's Underground Cinema 12 Series, 1971. Participant at the Midwest Film Festival, Mich. State Univ., 1972. Rental $5. Sale $50.

SILVER BOX

Films by Michael Wiese

"Extraordinary Powers"


I WAS BORN down SOUTH on a CHICKEN FARM near Mashville, TennessEE;
'Twernt nobody there But a sky full of Air, Seventeen billion CHICKENS, and ME.
And then one day I said, "Hey, hey, HEY, Think I'll DROP a little LSD."
It BLEW my MIND.
I got real KIND,
And set my CHICKENS FREEEEE!
And there was Chickens in the PASTURE,
Chickens in the BARN,
Chickens in the CAULIFLOWER,
& Chickens in the CORN;
CHICKENS drivin' CADILLACS to WASHINGTON, D.C.,
WASHINGTON D.C.→
←WASHINGTON A.C.
WASHING TUNDY SEA
WHEN I SET MY CHIIICKENNNS
FREE!
SET YOUR CHICKENS FREE— A MOVIE BY BEN VANMETER AND GILBERT SHELTON, STARRING EARL PILLOW AS THE MASHVILLE CHICKEN FARMER WHO CHALLENGES THE "POWERS THAT BE." FILMED IN PETALUMA AND OTHER SCENIC LOCATIONS, WITH LIVE CHICKENS.
22 min. RENTAL $30

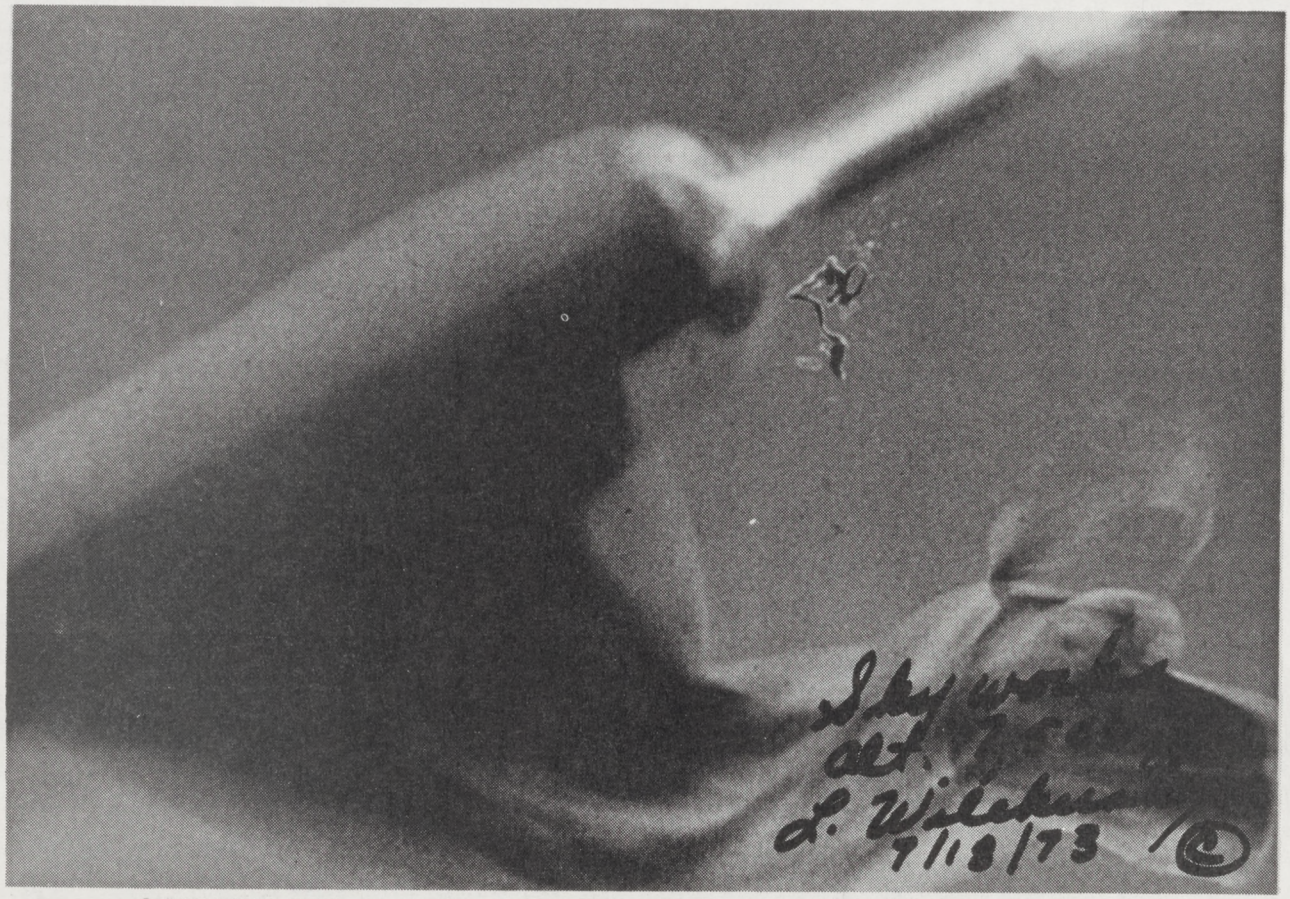


RAINBOW'S CHILDREN

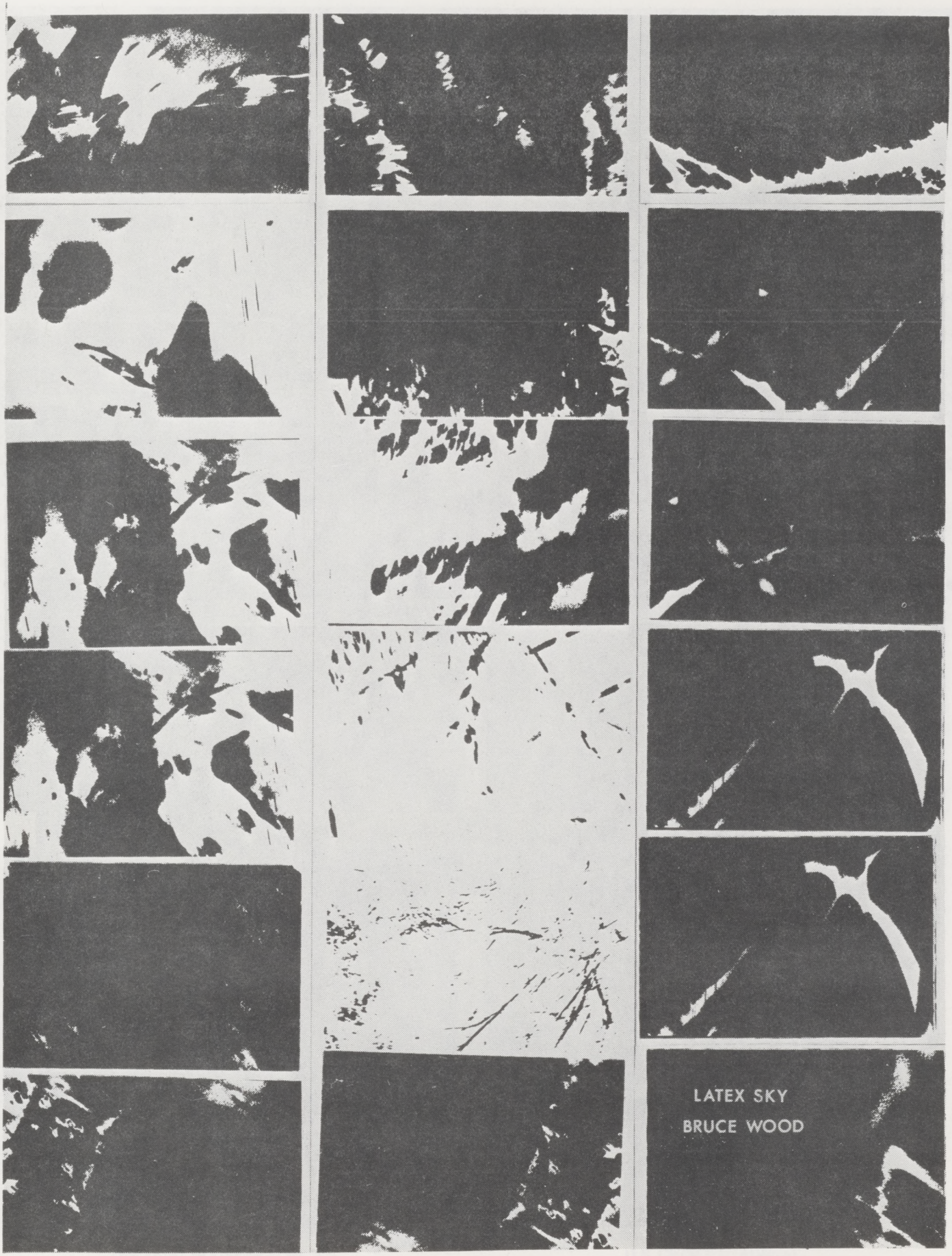
"Lloyd Williams promises to be the next superstar producer-director. At 34, his credentials are impressive. Commercials done under his astute guidance are seen on television almost every day. Yet, little do the Madison Avenue Ad executives, who provide Lloyd with his daily bread and butter, realize that underneath the neatly trimmed beard and innocent face lurks a potential 'dirty young man.'

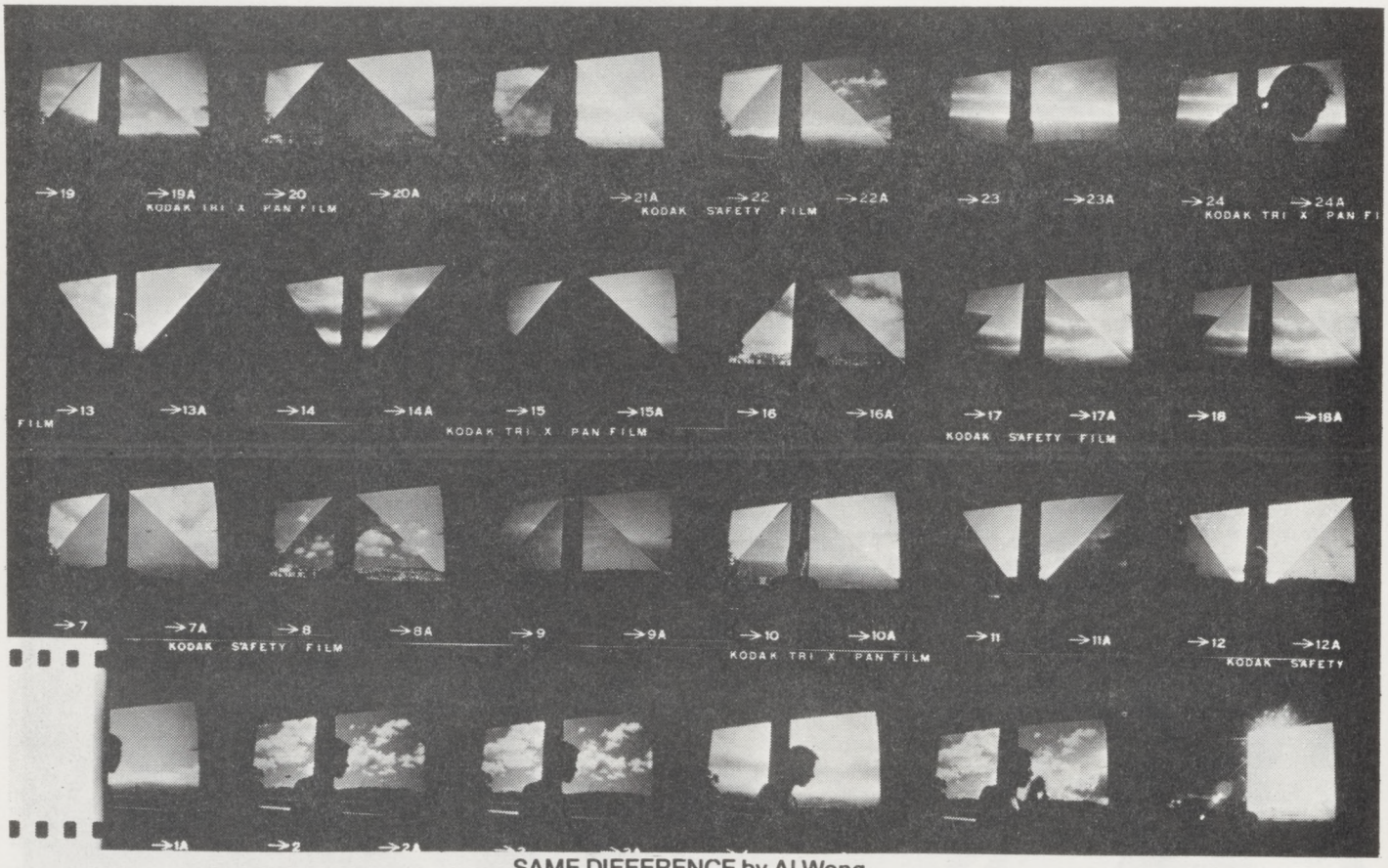
"RAINBOW'S CHILDREN will probably never make a million dollars—it wasn't designed to. Influenced by his own dreams, Williams has set about to recreate his night-time fantasies on film. What emerges is a sensitive and colorful creation. All the varieties of film technique: slow motion, fast motion, mulitple exposure, stop-camera, and the camera frozen and in full flight, are used for the revelation of his intense inner feelings.

"Shot in New York's famed Continental Baths (the professional birthplace of singer Bette Midler), the film depicts a young and virile boy in the throes of masturbating in his sleep. The ejaculation sequence is worth of particular note. Though initially RAINBOW'S CHILDREN might be thought of as strictly a film for homosexuals, this, we are told, is not the case. 'It's not important whom you love but *that* you love,' is Lloyd Williams' personal message. Not heavy into sex, but the sensuality of the whole thing may get a lot of people off."—Charles Boultenhouse, *Hustler magazine*



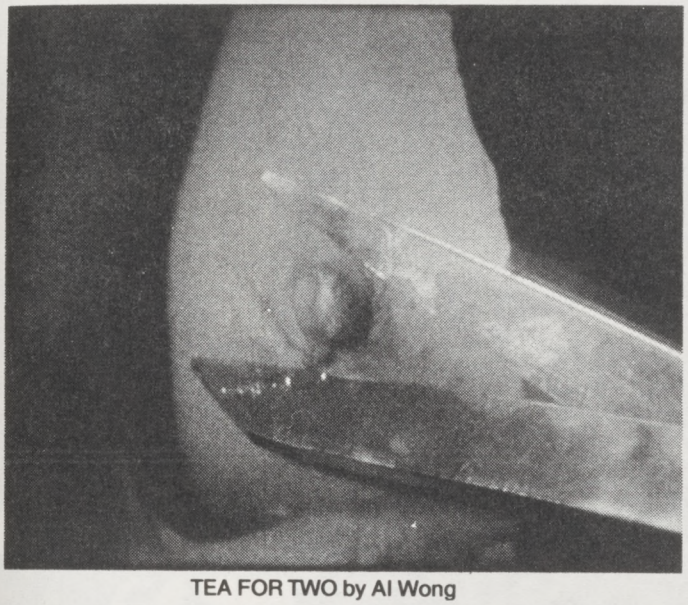
SKYWORKS, THE RED MILE, A Documentary of Conceptual Artist, Le Ann Bartok Wilchusky


LATEX SKY
BRUCE WOOD

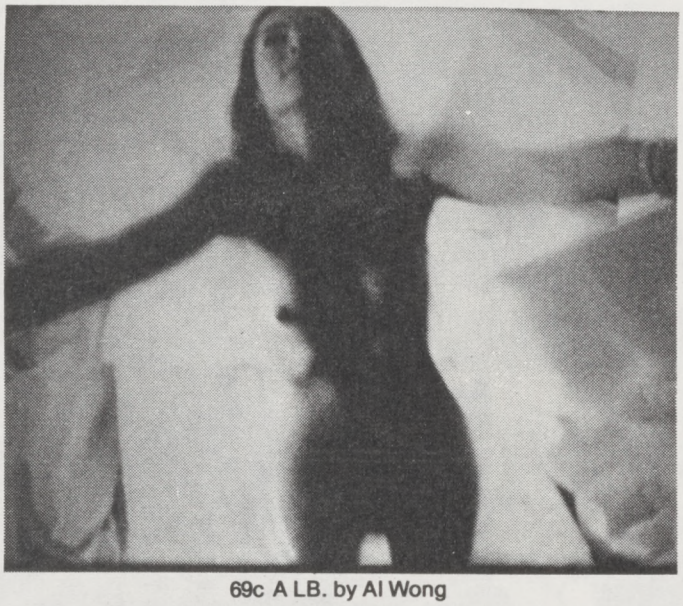


SAME DIFFERENCE by Al Wong

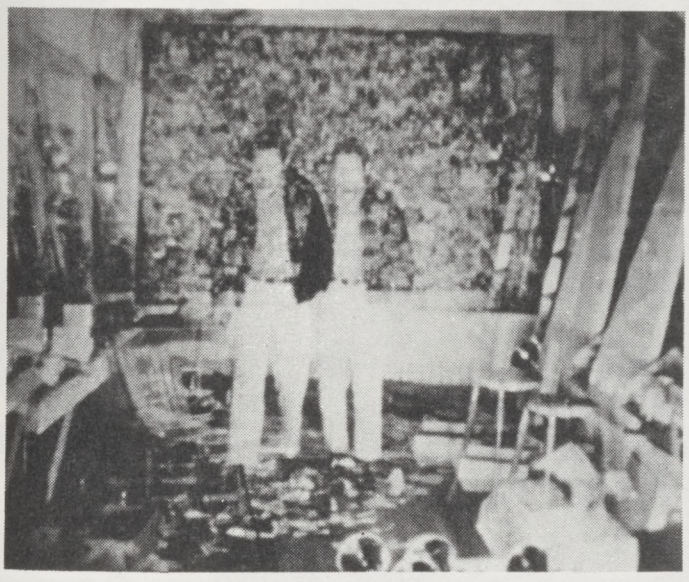
MOVING STILL by Al Wong



TEA FOR TWO by Al Wong



69c A LB. by Al Wong



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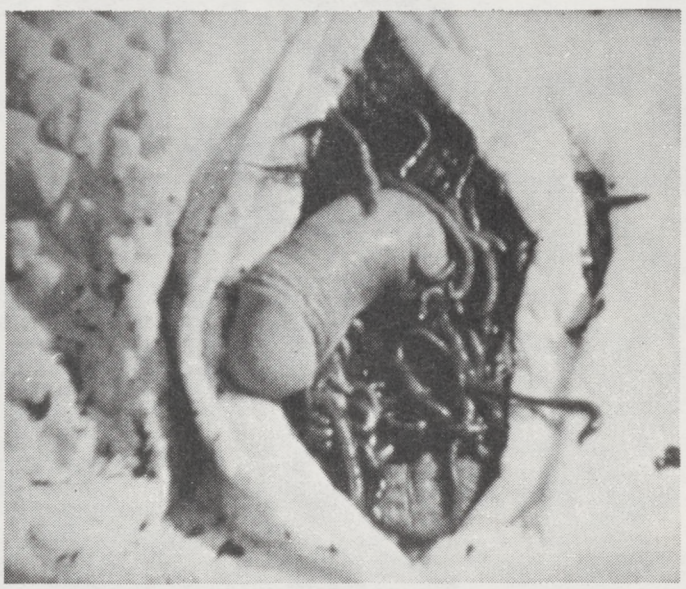
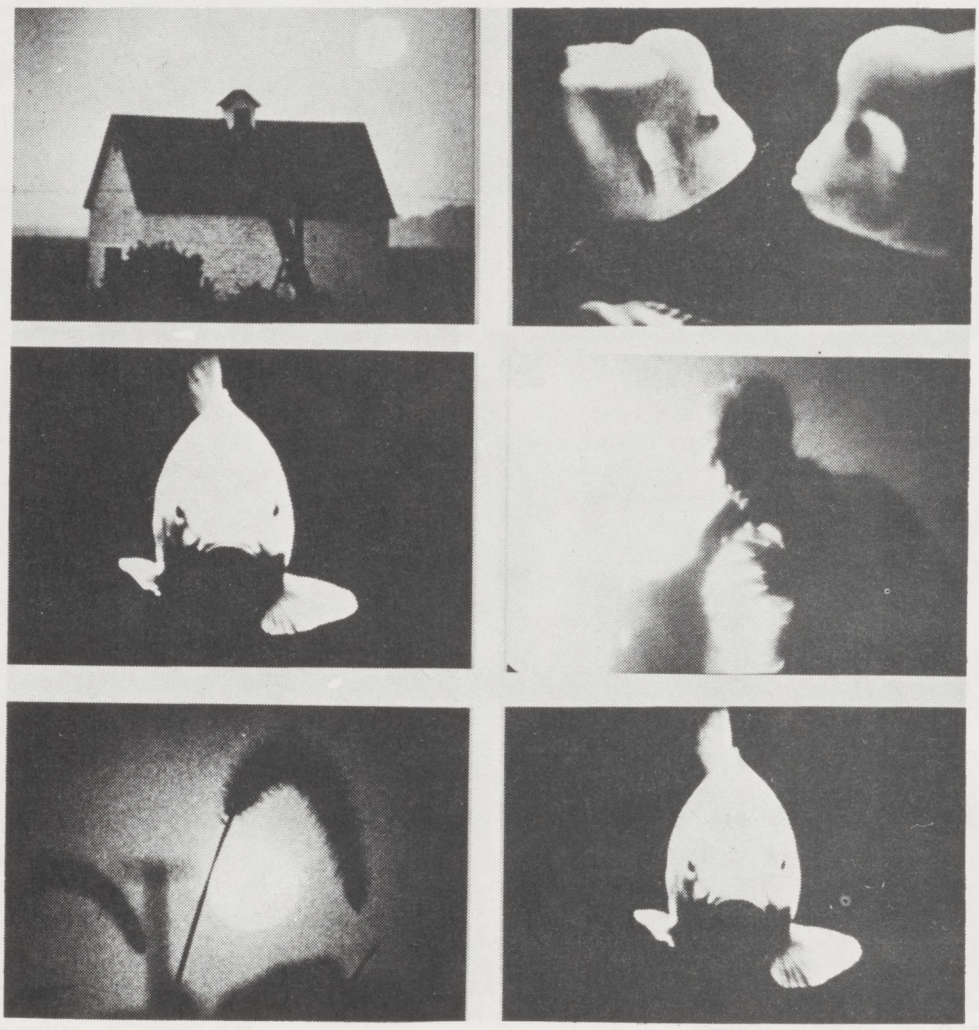
MOVING STILL by Al Wong

DISCOUNT HOUSE by Al Wong



U.S. CHOICE by Al Wong

PIYARE by Robert and Eileen Zalisk



by Dave Viera and Maria Litecky

RIVER OF STARS
BRUCE WOOD

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The filmmakers have selected the categories that they feel best describes their film(s).

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LAUGHING BEAR . . . Sadan, M.
LOONY TOM . . . Broughton, J.
MAGIC CIRCUS . . . Hood, C.
NEITHER MORE NORE LESS . . . Ryan, P.
PRESTO . . . Cato, D.
RALPH'S BUSY DAY . . . Cohen, K.
SUN REXALL COWBOY . . . Hafford, P.
THIS IS IT . . . Broughton, J.
THREE MOVIE ROLLS . . . de Valois, G.
WIPES . . . Williams, L.
ZANE FORBIDDEN . . . Wiley, D.

CINEPOEMS

ANGEL BLUE SWEET WINGS . . . Strand, C.
ANGEL OF THE FOREST . . . Olson, R.
ANSELMO . . . Strand, C.
ATMOSFEAR . . . DeWitt, T.
BALCONES ONE . . . Ringo, D.
BASKETBALL PLAYERS IN THE PROCESS OF BECOMING BIRDS . . . Lipzin, J.
BEGINNER'S MIND . . . Howden, M.
BIRTH OF APHRODITE . . . Auslender, L.
BOATHOUSE . . . Cato, D.
BOUDDI . . . Cantrill
BUFFALOFILM . . . Lipzin, J.
CEREMONY . . . Csicsery, G.
CHURCH . . . Forney, D.
CLOSED MONDAYS . . . Linder, C.
CRAZY JANE ON GOD . . . deValois, G.
CUTTING WOOD . . . Olson, R.
DETONATION . . . Linder, C.
DEVIL IS DEAD . . . Linder, C.
DIE . . . Schofill, J.
DISPARATES . . . Brekke, P.
DIVINE MIRACLE . . . Krumins, D.
DOGS OF THE FOREST . . . Lipton, L.
DOWNEY . . . deValois, G.
DREAMWOOD . . . Broughton, J.
DUNES OF TRURO . . . Lipton, L.
EL SANTURIO DE CHIMAYO . . . Adams, R.
EVOLUTION OF THE RED STAR . . . Beckett, A.
FACE . . . Lester, H.
FACE POEM . . . Cohen, K.
FALL . . . DeWitt, T.
FANTASY . . . Giorgio, B.
FEMALE BATHER . . . Stone, D.
FLAPPING THINGS . . . Lipzin, J.
FOG PUMAS . . . Nelson, G. and Wiley, D.
FORCE FIELD: SAND . . . Levy, L.
FOUR IN THE AFTERNOON . . . Broughton, J.
FRIENDS . . . Levy, L.
GETTING TOGETHER . . . McLaughlin, D.
GIANT'S TATTOO PARLOR . . . Bass, H.
GOLDEN POSITIONS . . . Broughton, J.
GORGEOUS . . . Linder, C.
GRAND CANARY . . . Pearson, L.
HELPERS . . . Olson, R.
HIGH KUKUS . . . Broughton, J.
HOLDING ON . . . Wees, B.
HOUSE MOVIE . . . Hancox, R.
I AM JOAQUIN . . . El Teatro Campesino
IMPROVISATIONS ON THE HOLLYWOOD RANCH MARKET . . . Lester, H.
INELUCTABLE MODALITY OF THE VISIBLE . . . Lipton, L.
ISLAND FUSE . . . Cantrill
JABBERWOCK . . . Williams, L.
KNOCK KNOCK . . . Darbonne, R.
KRISTAN WATERLIGHT . . . Adams, R.
L. A. CARWASH . . . Lipzin, J.
LEAP, THE . . . DeWitt, T.
LOGGER RHYTHMS (A), and (B) . . . Cato, D.
LOVEMAKING . . . Bartlett, S.
MALANGA . . . Dewdney, K.
MANKINDA . . . Vanderbeek, S.
MEDINA . . . Bartlett, S.
MEMORIES OF AN UNBORN BABY . . . Lipton, L.
METANOMEN . . . Bartlett, S.
MIGRATION . . . Rimmer, D.
MINDSCAPE #1 . . . Ringo, D.
MINDSCAPE #2 . . . Ringo, D.
MOCK-UP . . . Howden, M.
MOON 1969 . . . Bartlett, S.
MOONS POOL . . . Nelson, G.
MOTHER'S DAY . . . Broughton, J.
MY NAME IS OONA . . . Nelson, G.
MYOPIA . . . Levy, L.
NEWSREEL OF DREAMS . . . Vanderbeek, S.
NEW YORK-MIAMI . . . Giritlian, V.
NEXT TO ME . . . Hancox, R.
1970 . . . Bartlett, S.
NORTHWEST MEDLEY . . . Lohman, K.
NOT YET . . . Forney, D.
NUPTIAE . . . Broughton, J.
OFFON . . . Bartlett, S.
ONE NEETAH AND MICKEY . . . Siporin, M.
ORANGE . . . Johnson, K.
OVERFLOW . . . Linder, C.
PESCADOS VIVOS . . . Felter, S.
PHILL & JEAN . . . Barbieri, V.
PLAIN FREDA . . . Lipton, L.
POEMFIELD #2 . . . Vanderbeek, S.
POEMFIELD #5 . . . Vanderbeek, S.
POSSUM, THE . . . Viera, D.
REGITEL TRAINING AT BULLOCK'S . . . Darbonne, R.
RELAX YOUR MIND . . . Giorgio, B.
RIVERS AND OCEANS . . . Howden, M.
ROOFTOPS . . . Hancox, R.
SAUSAGE CITY . . . Beckett, A.
SCULPTURE OF RON BOISE . . . Auslender, L.
SEARCH FOR TOMORROW . . . Faccinto, V.
SEASONS, THE . . . Stone, D.
SEASPACE . . . Farley, W.
SEA-WEAVE . . . Sunier, J.
SELF PORTRAIT WITH CLARELLEN . . . Marioni, P.
SERPENT . . . Bartlett, S.
SKIN . . . Linder, C.
SOME TIME SPENT AROUND THIRD AND HOWARD . . . Bode, B.
SONG: THE ASTRONAUTS . . . Lloyd, D.
SQUARE INCH FIELD . . . Rimmer, D.
STRATUM LUCIDUM . . . Levy, L.
SUMMER . . . Stone, D.
TAI CHI CH'UAN . . . Howden, M.
TAOS . . . Beeson, C.
TESTAMENT . . . Broughton, J.
TESTAMENT . . . deGrasse, H.
THIS IS IT . . . Broughton, J.
TOWER . . . Forney, D.
TROLLSTENEN . . . Nelson, G.
2616 . . . Ringo, D.
UNFOLDING . . . Beeson, C.
VAMPIRA: THE PASSION OF . . . Linder, C.

CINEPOEMS con't.

WAR, THE . . . deGrasse, H.
WATERCYCLE . . . Broughton, J.
WATERFALL . . . Strand, C.
WHITE BLISS: ROAD . . . Levy, L.
WINTER EPITAPH . . . Wees, B.
WOMANCOCK . . . Linder, C.
WOODFALL LIVERY and RIB-HOME SERIES . . . Howden, M.
ZOCALO . . . Myers, R.

COMEDY

A ANIMATED PICTURE SHOW . . . Adams, R.
A-DAY-IN-THE-WOODS . . . Oberhaus, P.
ADVENTURES OF JIMMY . . . Broughton, J.
AIRPLANE GLUE, I LOVE YOU . . . Lester, H.
AIR WICK . . . Cato, D.
A LITTLE DEBAUCHERY . . . Hood, C.
ANATOMY OF A BOMBING . . . deGrasse, H.
ANIMATED FILM . . . Adams, R.
ANGRY GOD . . . deGrasse, H.
ANGRY GOD, TRAILER . . . deGrasse, H.
AS SQUARE AS YOU DARE . . . Jones, E.
BACK TO SCHOOL . . . Olson, R.
BALLOON . . . Stone, D.
BED, THE . . . Broughton, J.
BELOW THE FRUITED PLAIN . . . Lipton, L.
BIRDPEOPLE . . . Misfud, R.
BOOBS A LOT . . . Ellis, L.
BUTTERFLY BOY . . . Darbonne, R.
BY RUSSELL ADAMS . . . Adams, R.
CAPTAIN BREZEWSKI . . . Holden, D.
CHEAP THRILLS . . . Rouse, V.
CHILDREN OF THE GOLDEN WEST . . . Lipton, L.
CHRIST OF THE ROOFTOPS . . . deGrasse, H.
CLAUDE . . . McLaughlin, D.
COFFEE GRINDS . . . Devensky, D.
COMPUTER SAID . . . Baross, J.
COOP CONNECTION . . . deValois, G.
COP, THE . . . deGrasse, H.
DINNER DATE . . . Harrison, D.
DOCTOR PETRONIUS, SEDUCER OF WOMEN . . . deGrasse, H.
DOGGIE DINER
AND THE RETURN OF DOGGIE DINER . . . Lipton, L.
DOMESTIC TRANQUILITY . . . White, D.
81 BACON . . . Giritlian, V.
EXECUTIVE . . . Olson, R.
FAR OUT, STAR ROUTE . . . Lipton, L.
FICKLE HILL . . . deValois, G.
FILM WATCHERS . . . deGrasse, H.
FOCUS POCUS
SCHOLASTIC TEASER REEL . . . Focus Pocus Film Squad
FOUR IN THE AFTERNOON . . . Broughton, J.
FROGS . . . Salmore, C.
GARHARD NICHOLSON . . . Oberhaus, P.
G.I. JOE MEETS BARBIE DOLL . . . Nolan, R.
HAIRWASH STUDY NO. 1 . . . Fat Films
HAIRY KARI . . . Harkness, R.
HAPPY BIRTHDAY LENNY . . . Lipton, L.
HELPERS . . . Olson, R.
HOLE . . . Marioni, P.
HONEY MOON LANE . . . Grenier, V.
HOPPY BIRTHDAY . . . Lohman, K.
HOW TO EAT . . . Siporin, M.
I CHANGE I AM THE SAME . . . Severson, A. and Kennedy, S.
INNER ARGH . . . deGrasse, H.
INSIDE DOUBT . . . Ross, R.
INTRODUCTION TO HUMANITIES . . . Severson, A.
IT'S NO JOKE . . . Roll, H.
KILLMAN . . . deGrasse, H.
KITSCH IN SYNCH . . . Beckett, A.
LAWYER, THE . . . deGrasse, H.
LIGHT-HOUSE KEEPER . . . Reynolds, J.
LITTLE WHITE LIES . . . White, N.
LONG DISTANCE SOFT SHOE . . . Carson, K.
LOONY TOM . . . Broughton, J.
LOVE LETTERS . . . Cohen, K.
LURK . . . Burckhardt, R.
METALODEON TRAILER . . . Wendt, D.
MIDNIGHT TRAILER . . . Wendt, D.
MONEY . . . Burckhardt, R.
MOTHER OF FIVE . . . McLaughlin, D.
MOTHER'S DAY . . . Broughton, J.
MRS. FRANKLIN WANTS TO SEE YOU . . . O.V.S.
MUSA PARADISIACA SAPIENTUM . . . Klocksiem, S.
NIGHT OF TERROR . . . Lane, B.
NOSE, THE . . . Lester, H.
NUDE, LEWD AND NAKED . . . Roll, H.
OH DEM BANANAS . . . Buehler, D.
ONE EXAMINATION OF THIS MOVIE . . . Stone, D.
ORANGE DOOR DREAM . . . Cato, D.
ORGANIC VAMPIRE . . . deGrasse, H.
P.C.T.F. . . . deGrasse, H.
PEOPLE . . . Lipton, L.
PHONER & THE PHONEY . . . Acme Amalgamated
PLEASURE GARDEN . . . Broughton, J.
PORNOGRAFOLLIES . . . McDowell, C.
RALPH'S BUSY DAY . . . Cohen, K.
RANSOM NOTE . . . Lester, H.
REGENERATION . . . Stone, D.
RITZ NEWSIOLA #1; #2; #3 . . . Siporin, M.
SATAN'S GURU . . . deGrasse, H.
SCRAMBLED ACE . . . Misfud, R.
SCRATCH, THE . . . Baross, J.
SET YOUR CHICKENS FREE . . . Shelton and Van Meter
SHOW AND TELL . . . Lipton, L.
STAID POOT . . . Wendt, D.
STREETWALKER AND THE GENTLEMAN . . . Cohen, K.
STUDY FOR PARADISE . . . Stone, D.
TALL DARK STRANGER . . . Hancox, R.
TRIBULATIONS OF DR. DUPONT . . . Perry, D.
TWO FILMS I NEVER MADE . . . deGrasse, H.
UP & ATOM . . . Wendt, D.
VEE DOUBLE YOU . . . Reynolds, J.

COMEDY con't.

WARNING . . . Roll, H.
WENDY . . . Ryan, P.
WIPES . . . Williams, L.
YES WE HAVE NO BANANAS . . . Sunier, J.

COMPUTER

POEMFIELD #2 . . . Vanderbeek, S.
POEMFIELD #5 . . . Vanderbeek, S.
TWO IMAGES FOR A COMPUTER PIECE . . . Williams, L.

CONCEPTUAL

A GENTLE KISS . . . Lefort, L.
ASTRO-PROJECTIONS . . . Nan, D.
BEFORE, AFTER . . . Barbieri, J.
CHESS MATCH . . . Roll, H.
DIARY . . . Stone, D.
DIRT BALL . . . Cato, D.
DIRTY MOVIE . . . Harkness, R.
FILM FESTIVAL . . . Lefort, L.
4th OF JULY FESTIVAL . . . Barbieri, V.
FUCK YOU . . . Barbieri, V.
GOD IS DOG SPELLED BACKWARDS . . . McLaughlin, D.
I DIPPED MY FINGERS . . . Olson, R.
IN PROGRESS . . . Murphy, J.
INTRUSION . . . Haack, W.
KALI'S REVUE . . . Wallin, M.
LIGHTHOUSE . . . Lloyd, D.
ON CASTRO STREET . . . Barbieri, V.
ONE EXAMINATION OF THIS MOVIE . . . Stone, D.
OPENING/CLOSING . . . Laughlin, K.
PEERAMID . . . Bowles, P.
PHYLOGENY . . . Roll, H.
RAPUNZEL . . . Williams, L.
SKYWORKS, THE RED MILE . . . Wilchusky, L.
SKYWORKS, WIND AND FIRE . . . Wilchusky, L.
SONG FOR BRAKHAGE . . . Lloyd, D.

CONFRONTATION: AMERICA

AKBAR . . . Myers, R.
ALLISON . . . Myers, R.
AMERICA CAN CAMERA . . . Darbonne, R.
AMERICA'S WONDERFUL . . . Giorgio, B.
AN AMERICAN DREAM . . . Klein, M.
BILL & RUBY . . . Myers, R.
BRINGING IT DOWN . . . White, L.
CHICKEN FAT TRUTH . . . White, L.
CONFRONTATION AT KENT STATE . . . Myers, R.
CONSPIRACY AND THE DYBBUK . . . Brick, R.
DE COLORES:
THE FARMWORKERS' STRUGGLE-1973 . . . Caveglia, J.
DISPOSSESSED, THE . . . Ballis, G.
DON'T COME IN ME . . . Barbieri, V.
EVERYBODY NEEDS SOMEBODY . . . Giorgio, B.
FRIDAY . . . Obern, V.
FUCK YOU . . . Barbieri, V.
GAY FREEDOM CELEBRATION . . . Acme Amalgamated
GOSPEL PLOW . . . Lloyd, D.
HAMBROSIA . . . White, L.
HOLY SMOKE . . . White, L.
"I CAN'T GET NO . . ." . . . Ryan, P.
IN QUEST OF MEAT JOY . . . Giorgio, B.
JANUARY 23rd . . . McLaughlin, D.
LAST MARCH . . . Lipton, L.
LET A THOUSAND PARKS BLOOM . . . Lipton, L.
LET'S GET IT OVER WITH . . . Csicsery, G.
MARCH ON THE PENTAGON . . . Ringo, D.
MARIE . . . deValois, G.
PEACE MARCH . . . Reveaux, A.
PEOPLE'S PARK . . . Reynolds, J.
SATURDAY 4/15/67 . . . Weisburd, H.
SCHMEERGUNTZ . . . Nelson, G. and Wiley, D.
SELECTIVE SERVICE SYSTEM . . . Haack, W.
S.F.— AN ABBREVIATED VERSION
OF SAN FRANCISCO . . . Harkness, R.
STAR SPANGLED BANNER
and NINE O'CLOCK NEWS . . . McLaughlin, D.
SWEET LAND OF LIBERTY . . . Klein, M.
TOUGHEST GAME IN TOWN . . . Ballis, G.
200 FEET . . .White, L.
WE SHALL MARCH AGAIN . . . Lipton, L.

CULTURAL

I AM JOAQUIN . . . El Teatro Campesino

DANCE

ANIMALS RUNNING . . . Severson, A.
A STUDY IN RED, WHITE, AND BLACK . . . Bartell, S.
BAL-ANAT . . . Carney, J.
BUST, THE . . . S.F. Dancers Workshop
CELEBRATION . . . Alberts, U.
CRAZY JANE ON GOD . . . deValois, G.
DANCE, THE . . . Rimmer, D.
FIREFLY . . . Beeson, C.
FORM FILM #1 . . . Vanderbeek, S.
GOSPEL PLOW . . . Lloyd, D.
HUMAN BODY MACHINE . . . Ryan, P.
IN QUEST OF MEAT JOY . . . Giorgio and Schneemann
KARATE BALLET . . . Heinz, J.
LIKE TO SPEND A WEEKEND IN HAVANA . . . Jones ,E.
LOVE HAPPENS . . . Giorgio, B.
MALANGA . . . Dewdney, K.
MOONLIGHT SONATA . . . Klein, M.
ONE AND THE SAME . . . Nelson, G. and Bartlett, F.
108 MOVEMENTS . . . Wolff, P.
PARADES & CHANGES . . . S.F. Dancers Workshop
REAL ITALIAN PIZZA . . . Rimmer, D.
RIGHT ON (A CEREMONY OF US) . . . S.F. Dancers Workshop
SEASHORE . . . Rimmer, D.
SELF PORTRAIT WITH CLARELLEN . . . Marioni, P.
TAKE OFF . . . Nelson, G.
WITH CATHERINE . . . Csicsery, G.
ZEN GUTS . . . Ringo, D.

DOCUMENTARY

ADIRONDAK HOLIDAY . . . Lipton, L.
AIR WICK . . . Cato, D.
AMERICA'S WONDERFUL . . . Giorgio, B.
AN AFFAIR TO REMEMBER . . . Neidhardt, J.
ANATOMY OF A FILM . . . Forney, D.
A SUNDAY ON YOUR KNEES . . . Darbonne, R.
AUTUMN IDYLL . . . Lancer, D.
BAL-ANAT . . . Carney, J.
BANJO PIE . . . Forney, D.
BAPAT WADA . . . Zalisk
BARBED WIRE STORY . . . Forney, D.
BEETHOVEN'S CHICKEN . . . Devensky, D.
BERKELEY 12 TO 1 . . . Deitch, D.
BICYCLE RACER . . . Anderson, K.
BIG CITY . . . Misfud, R.
BILL & RUBY . . . Myers, R.
BIRDPEOPLE . . . Misfud, R.
BLACK POWER,
WE'RE GONNA SURVIVE AMERICA . . . Henny, L.
BLOW GLASS . . . Cohen, K.
BOATHOUSE . . . Cato, D.
BUNKO . . . Sandum, C.
BUST, THE . . . S.F. Dancers Workshop
BUT WHAT DO WE DO? . . . Henny, L.
CANADIAN PACIFIC . . . Rimmer, D.
CHILDREN OF SYNANON . . . Lester, H.
COMMUNITY VIDEO . . . Henny, L.
CONFRONTATION AT KENT STATE . . . Myers, R.
DA . . . Myers, R.
DEAD END STREET? . . . Henny, L.
DE COLORES:
THE FARMWORKERS STRUGGLE-1973 . . . Caveglia, J.
DISPOSSESSED, THE . . . Ballis, G.
DOCTOR, SAN FRANCISCO . . . Neidhardt, J.
DRYLOT . . . Hood, C.
EGGTIDE . . . Forney, D.
EKLIPSE . . . Forney, D.
EVEL & THE SNAKE . . . Wendt, D.
EXTRAORDINARY POWERS . . . Wiese, M.
FISHSCALE . . . Forney, D.
FIVE ARTISTS:
BILLBOBBILLBILLBOB . . . Nelson, G. and Wiley, D.
FOCUS POCUS
SCHOLASTIC TEASER REEL . . . Focus Pocus Film Squad
4th OF JULY BARBEQUE . . . Barbieri, V.
FREEDOM RIDER . . . Myers, A.
FRIDAY . . . Obern, V.
GAY FREEDOM CELEBRATION . . . Acme Amalgamated
GEOMETRIC MOUSE . . . Statler, C.
HAPPY BIRTHDAY LENNY . . . Lipton, L.
HARD TIMES . . . Neidhardt, J.
HARE KRISHNA . . . Giorgio, B.
HEALTH ON WHEELS . . . Beeson, C.
HELEN'S F&T RESTAURANT . . . Neidhardt, J.
HEY MAMA . . . Obern, V.
HILLTOP NURSERY . . . Lipton, L.
HOLE . . . Marioni, P.
HOLEY CATS . . . Forney, D.
INSIDE DOPE . . . Burckhardt, R.
INTERVIEW WITH HOWARD . . . Neidhardt, J.
JIMMY GUITAR . . . Neidhardt, J.
KA'U . . . Kull, D.
KIRSA NICHOLINA . . . Nelson, G.
LAST MARCH . . . Lipton, L.
LAUGHING BEAR . . . Sadan, M.
LET'S GET IT OVER WITH . . . Csicsery, G.
LONG DISTANCE SOFT SHOE . . . Carson, K.
LOVE HAPPENS . . . Giorgio, B.
MADE IN MAINE . . . Burckhardt, R.
MAGIC CIRCUS . . . Hood, C.
MARCH ON THE PENTAGON . . . Ringo, D.
MEDINA . . . Bartlett, S.

DOCUMENTARY con't.

MEMORABILIA . . . Deitch, D.
MENDOCINO . . . Wallin, M.
MONTEREY POP FESTIVAL IMPRESSIONS . . . Sunier, J.
MOON . . . Neidhardt, J.
MUSIK EXPRESS . . . Sadan, M.
NADINE'S STORY . . . Lipton, L.
NIGHT SCENE . . . Lancer, D.
NURSING HOME CAPER . . . Neidhardt, J.
OLIVES . . . Forney, D.
OMAHA NEBRASKA . . . Forney, D.
ON CASTRO STREET . . . Barbieri, V.
108 MOVEMENTS . . . Wolff, P.
PARADE . . . Forney, D.
PEACE MARCH . . . Reveaux, A.
PEACE PICKETS ARRESTED
FOR DISTURBING THE PEACE . . . Henny, L.
PEOPLE OF THE CURRENT . . . Csicsery, G.
PEOPLE'S PARK . . . Reynolds, J.
PHILL & JEAN . . . Barbieri, V.
PIYARE . . . Zalisk
PLANNED OBSOLESSONS . . . Wendt, D.
PLASTIC EPIPHANY . . . Hood, C.
PORTRAIT . . . Deitch, D.
P.P.1 . . . Deitch, D.
PRESTO . . . Neidhardt, J.
RAINBOWS . . . Blosser, W.
REAL ITALIAN PIZZA . . . Rimmer, D.
REMINISCENCE OF A JOURNEY TO LITHUANIA . . . Mekas, J.
RENAISSANCE PLEASURE FAIRE . . . Sunier, J.
RESISTANCE, THE . . . Henny, L.
REVELATION OF THE FOUNDATION . . . Lipton, L.
RIGHT ON (A CEREMONY OF US) . . . S.F. Dancers Workshop
RITE . . . Sunier, J.
RONNIE . . . McDowell, C.
SASQUATCH AMONGST US . . . Wendt, D.
SATURDAY 4/15/67 . . . Weisburd, H.
SCHIZOPHRENIA OF WORKING FOR WAR . . . Henny, L.
SEASPACE . . . Farley, W.
SELECTIVE SERVICE SYSTEM . . . Henny, L.
S.F.—AN ABBREVIATED VERSION
OF SAN FRANCISCO . . . Harkness, R.
SHADOWS IN SILVER . . . Kull, D.
SHE WAS A VISITOR . . . Deitch, D.
SHINTAIDO . . . Wiese, M.
SILVERBOX . . . Wiese, M.
SKYWORKS, THE RED MILE . . . Wilchusky, L.
SKYWORKS, WIND & FIRE . . . Wilchusky, L.
SNATCHES . . . Obern, V.
STORE ON TELEGRAPH . . . Oberhaus, P.
STORY OF A MAN (GOING DOWN IN FLAMES) . . . Lipton, L.
SUMMER . . . Stone, D.
SUNDAY AT THE PARK . . . Clarke, R.
SUPER ARTIST, ANDY WARHOL . . . Torbet, B.
SWEET RUBY CAIN . . . Hood, C.
SWING LOW SWEET CHARIOT . . . Giorgio, B.
TASMANIAN DEVIL . . . Ungerer, W.
TESTAMENT . . . deGrasse, H.
THICK AS A BRICK . . . Myers, A.
TIDES OF THE SUN . . . Chamberlain, B.
TO HEAL A SCAR . . . Kull, D.
TOMPKIN'S PARK . . . Cohen, K.
TOUGHEST GAME IN TOWN . . . Ballis, G.
TOWARDS A PEOPLE'S CINEMA . . . Henny, L.
TOWER . . . Forney, D.
TROLLSTENEN . . . Nelson, G.
TWO FLATS . . . Alberts, U.
WE SHALL MARCH AGAIN . . . Lipton, L.
WILLIAM B. IDE . . . Ranberg, R.
WINDOW WIND CHIMES, PART ONE . . . Grenier, V.
WORK DAY . . . Huston, L.
YOU, MOTHER . . . Holmes, K.

DRAMATIC

ABSURD REASONING . . . Starin, S.
A GRAHAM CRACKER . . . Thomas, J.
AIRPLANE GLUE, I LOVE YOU . . . Lester, H.
ALBINO . . . Darbonne, R.
AN EARLY CLUE TO A NEW DIRECTION . . . Meyer, A.
AS SQUARE AS YOU DARE . . . Jones, E.
AS THE WHEEL TURNS . . . Wallin, M.
AT EASE IN THE BOBOSPHERE . . . Jones, E.
AUTOBIOIMAGERY 2 . . . Darbonne, R.
A VISIT TO INDIANA . . . McDowell, C.
BACK TO SCHOOL . . . Olson, R.
BEAVER FEVER . . . McDowell, C.
BELOW THE FRUITED PLAIN . . . Lipton, L.
BRIG, THE . . . Mekas, J.
CEREMONY . . . Csicsery, G.
CHESS MATCH . . . Roll, H.
DAY OF THE WEED . . . Lloyd, D.
DEATH OF ALEX LITSKY . . . deGrasse, H.
DEATH OF ELDON BROWN . . . Thomas, J.
DORA MYRTLE . . . McDowell, C.
EDWINA MARLOW . . . McDowell, C.
EVOLUTION'S STEP . . . Devensky, D.
EXECUTIVE . . . Olson, R.
EXTINCTION . . . Fong, R.
FLOWER CHILD . . . Meyer, A.
GIANT'S TATTOO PARLOR . . . Bass, H.
HOW TO EAT . . . Siporin, M.
IN QUEST OF MEAT JOY . . . Giorgio and Schneemann
INTRUSION . . . Haack, W.
I SUCK YOUR FLESH . . . McDowell, C.
KNOCK KNOCK . . . Darbonne, R.
KONIEC . . . Viera & Litecky
LORA LEE'S BEDROOM . . . Schmoeller, D.
MATCH GIRL . . . Meyer, A.
MATCHSELLER, THE . . . Lewis, L.
NIGHT OF TERROR . . . Lane, B.
PARADES & CHANGES . . . S.F. Dancers Workshop
PUTTING THE BABIES BACK . . . White, N.
QUIETUS . . . Paggie, M.
RECOMMENTATION . . . Forney, D.

DRAMATIC con't.

REENTRY . . . Nelson, B.
SKY PIRATE . . . Meyer, A.
STINKYBUTT . . . McDowell, C.
SUMMERDREAM . . . Sadan, M.
SUN REXALL COWBOY . . . Hafford, P.
TASTELESS TRILOGY . . . McDowell, C.
URSULA . . . Williams, L.
WAITING . . . Sadan, M.
YOU NAME IT . . . Avidan, D.

DRUGS

DIE . . . Schofill, J.
FLASH . . . Pearson, L.
INSIDE DOPE . . . Burckhardt, R.
IT'S PLEASURE TIME FOR YOU . . . Simons, J.
LOVE HAPPENS . . . Giorgio, B.
OPUS #5 . . . Williams, L.
RAINBOW'S CHILDREN . . . Williams, L.
RITUALS . . . Cutaia, J.
SET YOUR CHICKENS FREE . . . Shelton and Van Meter
S.F.—AN ABBREVIATED VERSION OF SAN FRANCISCO . . . Harkness, R.
TALL DARK STRANGER . . . Hancox, R.

ECOLOGY/ENVIRONMENT

ABA FILM . . . deValois, G.
ALLEY ANXIOUS . . . Cato, D.
ANGEL OF THE FOREST . . . Olson, R.
ANIMALS RUNNING . . . Severson, A.
A SUNDAY ON YOUR KNEES . . . Darbonne, R.
BOATHOUSE . . . Cato, D.
CATTLE . . . Hoyle, A.
CUTTING WOOD . . . Olson, R.
DAY OF THE WEED . . . Lloyd, D.
DOGS OF THE FOREST . . . Lipton, L.
DUNES OF TRURO . . . Lipton, L.
EASY OUT . . . O'Neill, P.
EXTINCTION . . . Fong, R.
HOUSE CONSTRUCTION HOME MOVIE . . . Brick, R.
KA'U . . . Kull, D.
LET A THOUSAND PARKS BLOOM . . . Lipton, L.
LOGGER RHYTHMS (A), and (B) . . . Cato, D.
MEDIA MESSAGE (A NATURAL CEREAL) . . . Cato, D.
NADINE'S SONG . . . Lipton, L.
NEMESIS . . . Haack, W.
NOT YET . . . Forney, D.
PIPELINE PATROL . . . Cato, D.
RUST . . . Booth, L.
SHRDLU, THE . . . Sunier, J.
STRUGGLE OF THE MEAT . . . Severson, A.
TO HEAL A SCAR . . . Kull, D.
WATER CYCLE . . . Sunier, J.

EROTIC

ACAPULCO COME-ON . . . Misfud, R.
A LITTLE DEBAUCHERY . . . Hood, C.
AUTOBIOIMAGERY 2 . . . Darbonne, R.
BED, THE . . . Broughton, J.
BIRTH OF APHRODITE . . . Auslender, L.
BOOBS A LOT . . . Ellis, L.
CLOSED MONDAYS . . . Linder, C.
CROCUS . . . Kraning, S.
CUMULUS NIMBUS . . . Giritlian, V.
DETONATION . . . Linder, C.
DEVIL IS DEAD . . . Linder, C.
DINNER DATE . . . Harrison, D.
DISCOVERY OF THE BODY . . . Heinz, J.
DOCTOR PETRONIUS, SEDUCER OF WOMEN . . . deGrasse, H.
ECLECTIC LIGHT . . . Harkness, R.
EGGTIMER . . . White, N.
ERANA . . . Weisburd, H.
EYETOON . . . Abrams, J.
FEMALE BATHER . . . Stone, D.
FILMPIECE FOR SUNSHINE . . . Schofill, J.
FLASH . . . Pearson, L.
FUSES . . . Schneemann, C.
GOLDEN POSITIONS . . . Broughton, J.
GORGEOUS . . . Linder, C.
HOLDING . . . Beeson, C.
HOTEL FOR MEN . . . Heinz, J.
HUMAN BODY MACHINE . . . Ryan, P.
HUNGRY EYE . . . Cohen, K.
LOVE LETTERS . . . Cohen, K.
LOVEMAKING . . . Bartlett, S.
MAINSTREAM . . . Abrams, J.
MAKING OUT . . . Farley, W.
MOONS POOL . . . Nelson, G.
NUDES (A SKETCHBOOK) . . . McDowell, C.
OATH OF FIDELITY . . . Davis, M.
ORANGE . . . Johnson, K.
ORANGE DOOR DREAM . . . Cato, D.
OVERFLOW . . . Linder ,C.
SCULPTURE OF RON BOISE . . . Auslender, L.
SKIN . . . Linder ,C.
STREETWALKER and THE GENTLEMAN . . . Cohen, K.
UNFOLDING . . . Beeson, C.
VAMPIRA: THE PASSION OF . . . Linder, C.
VENUS . . . deGrasse, H.

EROTIC con't.

WATERCRESS . . . Beeson, C.
WEENY WORM OR THE FAT INKEEPER . . . Wiley, D.
WITH CATHERINE . . . Csicsery, G.
WOMANCOCK . . . Linder, C.
YOU NAME IT . . . Avidan, D.

ETHNOGRAPHIC

AFRICAN PASTORALE . . . Paddock Films
AHEAD IN PARIS . . . Pearson, L.
AN AFFAIR TO REMEMBER . . . Neidhardt, J.
BACKWARDS IN TIME . . . Paddock Films
BAPAT WADA . . . Zalisk
BIG CITY . . . Misfud, R.
CHILDREN OF THE GOLDEN WEST . . . Lipton, L.
COSAS DE MI VIDA . . . Strand, C.
DANDRUFF OF METALS
& THE JANUARY QUEEN . . . Dahlstrom, H.
DOCTOR, SAN FRANCISCO . . . Neidhardt, J.
FAR OUT, STAR ROUTE . . . Lipton, L.
GRAND CANARY . . . Pearson, L.
HARD TIMES . . . Neidhardt, J.
HELEN'S F&T RESTAURANT . . . Neidhardt, J.
HEY MAMA . . . Obern, V.
INTERVIEW WITH HOWARD . . . Neidhardt, J.
JIMMY GUITAR . . . Neidhardt, J.
LAST STAND FARMER . . . Brick, R.
MEDINA . . . Bartlett, S.
MOON . . . Neidhardt, J.
MOSORI MONIKA . . . Strand, C.
NURSING HOME CAPER . . . Neidhardt, J.
OLD MAN IN VIRGINIA . . . Blosser, W.
PEOPLE OF THE CURRENT . . . Csicsery, G.
PIYARE . . . Zalisk
PRESTO . . . Neidhardt, J.
REMINISCENCE OF A JOURNEY TO LITHUANIA . . . Mekas, J.

EXPERIMENTAL

A . . . Misfud, R.
ACAPULCO COME-ON . . . Misfud, R.
A GRAHAM CRACKER . . . Thomas, J.
AKRAN . . . Myers, R.
ALBINO . . . Darbonne, R.
ANGEL BLUE SWEET WINGS . . . Strand, C.
AN OPEN LETTER . . . Focus Pocus Film Squad
ANSELMO . . . Strand, C.
APROPO OF SAN FRANCISCO . . . Levine, C.
AS THE WHEEL TURNS . . . Wallin, M.
ASTRO-PROJECTIONS . . . Nan, D.
ATMOSFEAR . . . DeWitt, T.
A TOUTE BETISE . . . Jones, E.
AUTUMN IDYLL . . . Lancer, D.
BANJO PIE . . . Forney, D.
BEETHOVEN'S CHICKEN . . . Devensky, D.
BE-IN . . . Abrams, J.
BERKELEY 12 TO 1 . . . Deitch, D.
BESSIE SMITH . . . Levine, C.
BIG ROASTING EARS . . . Statler, C.
BLACKS AND WHITES, DAYS AND NIGHTS . . . Vanderbeek, S.
BLUE MOVIE . . . Rimmer, D.
BOUDDI . . . Cantrill
BOWL, THEATRE, GARDEN, MARBLE GAME . . . Kraning, S.
BREATHDEATH . . . Vanderbeek, S.
CATERPILLARS AND ANTS . . . Devensky, D.
CHESS MATCH . . . Roll, H.
CHURCH . . . Forney, D.
CIRCLES, STARS, & SPIRALS . . . Hood, C.
COMING BECOMES CAME . . . Misfud, R.
CORONATION . . . Myers, R.
CYCLE . . . Albers, R.
DANCE, THE . . . Rimmer, D.
DEATH OF ELDON BROWN . . . Thomas, J.
DEATHSTYLES . . . Myers, R.
DEEP WATER . . . McLaughlin, D.
DIRT BALL . . . Cato, D.
DISPARATES . . . Brekke, P.
DIVINE COMPREHENSION . . . Devensky, D.
DOWN WIND . . . O'Neill, P.
ECLECTIC LIGHT . . . Harkness, R.
EGGTIMER . . . White, N.
EKLIPSE . . . Forney, D.
ELASTICITY . . . Strand, C.
EL SANTURIO DE CHIMAYO . . . Adams, R.
EVOLUTION'S STEP . . . Devensky, D.
FACE . . . Lester, H.
FALL . . . DeWitt, T.
FEBRUARY'S EMBRYO . . . Hood, C.
FIRST TIME HERE . . . Myers, R.
FISHSCALES . . . Forney, D.
FOOTPRINTS IN DREAMLAND . . . Siporin, M.
FORM FIELD #1 . . . Vanderbeek, S.
4 GIRLS . . . Dewdney, K.
4000 FRAMES—AN EYE OPENER . . . Cantrill
FRAMEWORK . . . Schreiber, R.
GETTING TOGETHER . . . McLaughlin, D.
GUACAMOLE . . . Strand, C.
HAIRWASH STUDY NO. 1 . . . Fat Films
HASTA LUMBAGO . . . Jones, E.
HIGHWAY LANDSCAPE . . . Murphy, J.
HOLDING ON . . . Wees, B.
HOLEY CATS . . . Forney, D.
HORSEOPERA . . . Levine, C.

EXPERIMENTAL con't.

ICE . . . Murphy, J.
ID, THE . . . Reynolds, J.
I DIPPED MY FINGERS . . . Olson, R.
IMAGES FROM NATURE . . . Lohman, K.
IMPROVISATIONS
ON THE HOLLYWOOD RANCH MARKET . . . Lester, H.
INELUCTABLE MODALITY OF THE VISIBLE . . . Lipton, L.
IN PROGRESS . . . Murphy, J.
INTERVIEW . . . Laughlin, K.
ISLAND FUSE . . . Cantrill
KALI'S REVUE . . . Wallin, M.
KARATE BALLET . . . Heinz, J.
KINETIC LIGHT . . . Reynolds, J.
KRISTAN WATERLIGHT . . . Adams, R.
LA-DEE-DA . . . Wright, C.
LA PREMIERE ETOILE . . . Wees, B.
LATEX SKY . . . Wood, B.
LAUGHING BEAR . . . Sadan, M.
LEAP, THE . . . DeWitt, T.
LOGGER RHYTHMS (A) and (B) . . . Cato, D.
MALANGA . . . Dewdney, K.
MEMORABILIA . . . Deitch, D.
MENDOCINO . . . Wallin, M.
MESSAGES, MESSAGES . . . Wiese, M.
MIGRATION . . . Rimmer, D.
MORNING LIGHT . . . Alberts, U.
MOVING TARGETS . . . Shepard, T.
MUSIK EXPRESS . . . Sadan, M.
NEWSFILM . . . Alberts, U.
NEWSREEL OF DREAMS . . . Vanderbeek, S.
NEXT TO ME . . . Hancox, R.
NIGHT SCENE . . . Lancer, D.
ODESSA STEPS . . . Shepard, T.
OH . . . Vanderbeek, S.
ONE NEETAH AND MICKEY . . . Siporin, M.
OOBIELAND, PART ONE:
INTRODUCTION TO OOBIELAND . . . Ungerer, W.
OOBIELAND, PART TWO:
UBI EST TERRAM OOBIAE? . . . Ungerer, W.
OOBIELAND, PART FOUR:
THE TERRIBLE MOTHER . . . Ungerer, W.
OOBIELAND, PART FIVE:
EPILOGUE TO OOBIELAND . . . Ungerer, W.
OPUS #5 . . . Williams, L.
PANELS FOR THE WALLS OF THE WORLD . . . Vanderbeek, S.
PATH, THE . . . Myers, R.
PEACHES AND CREAM . . . Levine, C.
PESCADOS VIVOS . . . Felter, S.
PHOEBE AND JAN . . . Wallin, M.
PORTRAIT . . . Deitch, D.
P.P.1 . . . Deitch, D.
PRELUDE . . . Harkness, R.
PRINT GENERATION . . . Murphy, J.
PUR$UIT OF HAPPINE$$
THE MATERIALISTIC WAY . . . Lohman, K.
PUTTING THE BABIES BACK . . . White, N.
QUICK SHADOWS . . . Wees, B.
RANSOM NOTE . . . Lester, H.
REAL ITALIAN PIZZA . . . Rimmer, D.
REGITEL TRAINING AT BULLOCK'S . . . Darbonne, R.
REST EASY . . . Statler, C.
RITE . . . Sunier, J.
RIVERBODY . . . Severson & Kennedy
RIVER OF STARS . . . Wood, B.
ROOFTOPS . . . Hancox, R.
ROSEBLOOD . . . Couzin, S.
SAUGUS SERIES . . . O'Neill, P.
SCREENING'S LOGO . . . Focus Pocus Film Squad
SEASHORE . . . Rimmer, D.
SEASPACE . . . Farley, W.
SEA-WEAVE . . . Sunier, J.
7362 . . . O'Neill, P.
SHE WAS A VISITOR . . . Harkness, R.
SHOOTING GUNS . . . Levine, C.
SÍ SEE SUNNI . . . Levine, C.
SIVA . . . Levine, C.
SKY BLUE WATER LIGHT SIGN . . . Murphy, J.
SLEEPWALK . . . Wallin, M.
SNAPSHOTS . . . Adams, R.
SOME TIME SPENT AROUND THIRD & HOWARD . . . Bode, B.
SOUND OF CHARTREUSE . . . Levine, C.
SPHERICAL SPACE #1 . . . Vanderbeek, S.
SQUARE INCH FIELD . . . Rimmer, D.
SUMMERDREAM . . . Sadan, M.
SUPER-IMPOSITION . . . Vanderbeek, S.
SURFACING ON THE THAMES . . . Rimmer, D.
37-73 . . . Myers, R.
THREE GRAPHICS . . . Adams, R.
TOMPKINS PARK . . . Cohen, K.
VAMPEER . . . Devensky, D.
VARIATIONS ON A CELLOPHANE WRAPPER . . . Rimmer, D.
VEE DOUBLE YOU . . . Reynolds, J.
WAITING . . . Sadan, M.
WAR, THE . . . deGrasse, H.
WATERFALL . . . Strand, C.
WEST . . . Lloyd, D.
WHEEEELS #1 . . . Vanderbeek, S.
WHEN THE SHIP COMES IN . . . McLaughlin, D.
WILL . . . Vanderbeek, S.
WINTER EPITAPH . . . Wees, B.
XFILM . . . Schofill, J.

FANTASY

A-DAY-IN-THE-WOODS . . . Oberhaus, P.
AEROPLANE . . . Barbieri, V.
A GENTLE KISS . . . Lefort, L.
ALLEY ANXIOUS . . . Cato, D.
AMERICA'S IN REAL TROUBLE . . . Palazzolo, T.
AN ARKENSTONE FANTASY . . . Cambou, D.
ANEMONE . . . Kull, D.
ARTIST, THE . . . Gutierrez, G.
AT EASE IN THE BOBOSPHERE . . . Jones, E.
BED, THE . . . Broughton, J.

FANTASY con't.

BIRTH OF APHRODITE . . . Auslender, L.
BOWL, THEATRE, GARDEN, MARBLE GAME . . . Kraning, S.
BRIDE STRIPPED BARE . . . Palazzolo, T.
BUTTERFLY BOY . . . Darbonne, R.
CAMPAIGN . . . Palazzolo, T.
CELS . . . Kraning, S.
CEREMONY . . . Csicsery, G.
CHEAP THRILLS . . . Rouse, V.
COFFEE GRINDS . . . Devensky, D.
COMPUTER SAID . . . Baross, J.
CONFESSION . . . Faccinto, V.
COOP CONNECTION . . . deValois, G.
CORONATION . . . Myers, R.
DANCE OF THE LOONY SPOONS . . . Vanderbeek, S.
DEEP WATER . . . McLaughlin, D.
DIPLOTERATOLOGY OR BARDOFILLIES . . . Landow, G.
DISCOVERY OF THE BODY . . . Heinz, J.
DISPARATES . . . Brekke, P.
DIVINE MIRACLE . . . Krumins, D.
EIGHT . . . Obern, V.
ENJOY YOURSELF,
IT'S LATER THAN YOU THINK . . . Palazzolo, T.
EYETOON . . . Abrams, J.
FEATHERS IS A (BIRD)
IF IT IS A BIRD . . . Ramsing, P.
FILET OF SOUL . . . Faccinto, V.
FILM FESTIVAL . . . Lefort, L.
FIREFLY . . . Beeson, C.
FIRST TIME HERE . . . Myers, R.
FISH, THE . . . Viera, D.
FLESH FLOWS . . . Beckett, A.
FLOWER CHILD . . . Meyer, A.
FOG PUMAS . . . Nelson, G. & Wiley, D.
FOUR IN THE AFTERNOON . . . Broughton, J.
FRIDAY THE 13th . . . McGowan, M.
GIANT'S TATTOO PARLOR . . . Bass, H.
HE . . . Palazzolo, T.
HONEY MOON LANE . . . Grenier, V.
HOT NASTY . . . Palazzolo, T.
HOTEL FOR MEN . . . Heinz, J.
INSIDE DOUBT . . . Ross, R.
INSTITUTIONAL QUALITY . . . Landow, G.
JABBERWOCK . . . Williams, L.
LOVE IT/LEAVE IT . . . Palazzolo, T.
MAGIC CIRCUS . . . Hood, C.
MAINSTREAM . . . Abrams, J.
MATCHSELLER . . . Lewis, L.
MEET ME TONIGHT IN DREAMLAND . . . White, D.
MEMORIES OF AN UNBORN BABY . . . Lipton, L.
MOONS POOL . . . Nelson, G.
MR. SANDMAN . . . Faccinto, V.
MR. TRI-STATE . . . Palazzolo, T.
MUSA PARADISICA SAPIENTUM . . . Klocksiem, S.
MY NAME IS OONA . . . Nelson, G.
NEITHER MORE NOR LESS . . . Ryan, P.
NOSE, THE . . . Lester, H.
NOVA . . . Hood, C.
O . . . Palazzolo, T.
ORANGE DOOR DREAM . . . Cato, D.
PARADES & CHANGES . . . S.F. Dancers Workshop
PATH, THE . . . Myers, R.
PIPELINE PATROL . . . Cato, D.
PLEASURE GARDEN . . . Broughton, J.
PREHISTORIC MISH-MASH . . . Gregory, D.
QUIETUS . . . Paggie, M.
RALPH'S BUSY DAY . . . Cohen, K.
RAPUNZEL . . . Williams, L.
RECOMMENDATION . . . Forney, D.
RENAISSANCE PLEASURE FAIRE . . . Sunier, J.
RICKY AND ROCKY . . . Palazzolo, T.
SCISSORS . . . Dewdney, K.
SCRATCH, THE . . . Baross, J.
SUMMERDREAM . . . Sadan, M.
TAOS . . . Beeson, C.
TESTAMENT . . . Broughton, J.
THREE ON A MATCH . . . O.V.S.
VAMPEER . . . Devensky, D.
VENUS . . . deGrasse, H.
WAITING . . . Sadan, M.
WATERCRESS . . . Beeson, C.
WENDY . . . Ryan, P.
WHERE DID IT ALL COME FROM?
WHERE IS IT ALL GOING? . . . Faccinto, V.
YES, WE HAVE NO BANANAS . . . Sunier, J.
YOU NAME IT . . . Avidan, D.

FILMS ABOUT ARTISTS

AEROPLANE . . . Barbieri, V.
ANDY SHOW, THE . . . Anderson, K.
ANEMONE . . . Kull, D.
A SUNDAY ON YOUR KNEES . . . Darbonne, R.
A 29 MINUTE FILM WITHOUT CONSEQUENCE . . . Sander, L.
BLOW GLASS . . . Cohen, K.
DEATH OF ALEX LITSKY . . . deGrasse, H.
FIVE ARTISTS: BILLBOBBILLBILLBOB . . . Nelson, G. & Wiley, D.
FOUR SHORT FILMS . . . Stone, D.
GEOMETRIC MOUSE . . . Statler, C.
IDAHO OUT . . . Lloyd, D.
INTRODUCTION REEL . . . Stone, D.
INTRODUCTION TO HUMANITIES . . . Severson, A.
MATCH GIRL . . . Meyer, A.
NAJA . . . O.V.S.
ONE AND THE SAME . . . Nelson, G. & Bartlett, F.
PLANNED OBSOLESSONS . . . Wendt, D.
SCULPTURE OF RON BOISE . . . Auslender, L.
SEA-WEAVE . . . Sunier, J.
SELF PORTRAIT . . . Stone, D.
SHADOWS IN SILVER . . . Kull, D.
SILVER BOX . . . Wiese, M.
SKYWORKS, THE RED MILE . . . Wilchusky, L.
SKYWORKS, WIND & FIRE . . . Wilchusky, L.
SUPERARTIST, ANDY WARHOL . . . Torbet, B.
YEVGENY YEVTUSHENKO
AT PROJECT ARTAUD . . . Cinema Workshop

FUNK

ANATOMY OF A BOMBING . . . deGrasse, H.
ANATOMY OF A FILM . . . Forney, D.
ANGRY GOD . . . deGrasse, H.
ANGRY GOD, TRAILER . . . deGrasse, H.
A TOUTE BETISE . . . Jones, E.
BEDROOM THE . . . Cohen, K.
BIG ROASTING EARS . . . Statler, C.
BINARY NO . . . Lloyd, D.
CHRIST OF THE ROOFTOPS . . . deGrasse, H.
COP, THE . . . deGrasse, H.
DOMESTIC TRANQUILITY . . . White, D.
EGG TIDE . . . Forney, D.
FILM WATCHERS . . . deGrasse, H.
FOOTPRINTS IN DREAMLAND . . . Statler, C.
FOUR SHORT FILMS . . . Stone, D.
FREEDOM RIDER . . . Myers, A.
GAY FREEDOM CELEBRATION . . . Acme Amalgamated
HASTA LUMBAGO . . . Jones, E.
HOME ON THE RANGE . . . Forney, D.
I, A DOG . . . Hancox, R.
INNER ARGH . . . deGrasse, H.
KEEPING KINKY . . . Jones, E.
KILLMAN . . . deGrasse, H.
LACKLUSTER . . . Pearson, L.
LAST OF THE PERSIMMONS . . . O'Neill, P.
LAWYER, THE . . . deGrasse, H.
LIKE TO SPEND A WEEKEND IN HAVANA . . . Jones, E.
LONG DISTANCE SOFT SHOE . . . Carson, K.
OH DEM BANANAS . . . Buehler, D.
OLIVES . . . Forney, D.
OMAHA NEBRASKA . . . Forney, D.
ORGANIC VAMPIRE . . . deGrasse, H.
P.C.T.F. . . . deGrasse, H.
PREHISTORIC MISH-MASH . . . Gregory, D.
REST EASY . . . Statler, C.
RUNS GOOD . . . O'Neill, P.
SATAN'S GURU . . . deGrasse, H.
SKY BLUE WATER LIGHT SIGN . . . Murphy, J.
STAID POOT . . . Wendt, D.
STONED ADVENTURE . . . McLaughlin, D.
STUDY FOR PARADISE . . . Stone, D.
TERROR TRAIL . . . Pearson, L.
THICK AS A BRICK . . . Myers, A.
TOWER . . . Forney, D.
TWO FILMS I NEVER MADE . . . deGrasse, H.
UP & ATOM . . . Wendt, D.
WENDY . . . Ryan, P.

HEALTH & MEDICAL

BIRTH OF APHRODITE . . . Auslender, L.
HEALTH ON WHEELS . . . Beeson, C.
HILLTOP NURSERY . . . Lipton, L.
KIRSA NICHOLINA . . . Nelson, G.
NEAR THE BIG CHAKRA . . . Severson, A.

HISTORICAL

WILLIAM B. IDE . . . Ranberg, R.

HOME MOVIES

A . . . Misfud, R.
ADIRONDAK HOLIDAY . . . Lipton, L.
CASSIS . . . Mekas, J.
DUE TO YA YA . . . Carson, K.
FICKLE HILL . . . deValois, G.
HOUSE CONSTRUCTION HOME MOVIE . . . Brick, R.
LIFE ON EARTH . . . Lipton, L.
LP . . . Lipton, L.
MAKING OUT . . . Farley, W.
NADINE'S SONG . . . Lipton, L.
NOTES ON THE CIRCUS . . . Mekas, J.
NUPTIAE . . . Broughton, J.
OLD MAN IN VIRGINIA . . . Blosser, W.
PEOPLE . . . Lipton, L.
PLANNED OBSOLESSONS . . . Wendt, D.
SEPTEMBER 15 . . . Hancox, R.
THREE MOVIE ROLLS . . . de Valois, G.

INSTRUCTIONAL

BARBED WIRE STORY . . . Forney, D.
BELOW THE FRUITED PLAIN . . . Lipton, L.
FOCUS POCUS
SCHOLASTIC TEASER REEL . . . Focus Pocus Film Squad
LAST OF THE PERSIMMONS . . . O'Neill, P.
NAUGHTY WORDS . . . McDowell, C.
NOTES ON THE MAKING
OF A HAND-HELD STRUCTIONAL FILM . . . Isaacson, J.

INSTRUCTIONAL con't.

ODESSA STEPS . . . Shepard, T.
ONE EXAMINATION OF THIS MOVIE . . . Stone, D.
REGITEL TRAINING AT BULLOCK'S . . . Darbonne, R.
SASQUATCH AMONGST US . . . Wendt, D.
SHADOWS IN SILVER . . . Kull, D.
SQUARE: AN IMAGE DURATION TEST . . . Harkness, R.
TIDES OF THE SUN . . . Chamberlain, B.
WATER CYCLE . . . Sunier, J.
WAY OF FILM ANIMATION . . . O.V.S.
YEVGENY YEVTUSHENKO
AT PROJECT ARTAUD . . . Cinema Workshop

MINIMAL

AN OPEN LETTER . . . Focus Pocus Film Squad
BALLOON . . . Stone, D.
BEFORE, AFTER . . . Barbieri, V.
CRANEFLY . . . McLaughlin, D.
DIARY . . . Stone, D.
DIRTY MOVIE . . . Harkness, R.
EVEL & THE SNAKE . . . Wendt, D.
FILM WATCHERS . . . deGrasse, H.
4th OF JULY BARBEQUE . . . Barbieri, V.
HIGH KUKUS . . . Broughton, J.
HIGHWAY LANDSCAPE . . . Murphy, J.
KEEPING KINKY . . . Jones, E.
NEAR THE BIG CHAKRA . . . Severson, A.
SCREENING'S LOGO . . . Focus Pocus Film Squad
STONED ADVENTURE . . . McLaughlin, D.
SURFACING ON THE THAMES . . . Rimmer, D.
TWO FILMS I NEVER MADE . . . deGrasse, H.
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MUSIC

AINSLIE TRAILER . . . McDowell, C.
AMERICA'S WONDERFUL . . . Giorgio, B.
A NIGHT WITH GILDA PECK . . . McDowell, C.
BEDROOM, THE . . . Cohen, K.
BE-IN . . . Abrams, J.
BOGGY DEPOT . . . McDowell, C.
BRINGING IT DOWN . . . White, L.
CHICKEN FAT TRUTH . . . White, L.
EAT . . . Statler, C.
HAMBROSIA . . . White, L.
HOLY SMOKE . . . White, L.
HOUSE MOVIE . . . Hancox, R.
"I CAN'T GET NO . . ." . . . Ryan, P.
IT'SPLEASURE TIME FOR YOU . . . Simons, J.
KATHLEEN TRAILER . . . McDowell, C.
LIGHTHOUSE . . . Lloyd, D.
LITTLE WHITE LIES . . . White, N.
MATCHSELLER, THE . . . Lewis, L.
MONTEREY POP FESTIVAL IMPRESSIONS . . . Sunier, J.
MUSIK EXPRESS . . . Sadan, M.
PEERAMID . . . Bowles, P.
PLEASURE GARDEN . . . Broughton, J.
POWERMAN . . . Lipton, L.
RELAX YOUR MIND . . . Giorgio, B.
ROOFTOPS . . . Hancox, R.
STAR SPANGLED . . . Lyon, M.
SWING LOW SWEET CHARIOT . . . Giorgio, B.
TOMPKINS PARK . . . Cohen, K.
200 FEET . . . White, L.
WIENERS AND BUNS MUSICAL . . . McDowell, C.
XFILM . . . Schofill, J.

NATURE

BEGINNER'S MIND . . . Howden, M.
BOUDDI . . . Cantrill
FANTASY . . . Giorgio, B.
IMAGES FROM NATURE . . . Lohman, K.
IN PROGRESS . . . Murphy, J.
KA'U . . . Kull, D.
MADE IN MAINE . . . Burckhardt, R.
MOCK-UP . . . Howden, M.
MR. SANDMAN . . . Faccinto, V.
NEMESIS . . . Haack, W.
NEVADA FALL . . . Huston, L.
NORTHWEST MEDLEY . . . Lohman, K.
ORANGE . . . Johnson, K.
OUD . . . Lloyd, D.
POSSUM, THE . . . Viera, D.
RIVERS & OCEANS . . . Howden, M.
ROSEBUD . . . Sadan, M.
SEARCH FOR TOMORROW . . . Faccinto, V.
SUMMER . . . Stone, D.
TAI CHI CH'UAN . . . Howden, M.
WATER CYCLE . . . Sunier, J.
WOODFALL LIVERY and RIB-HOME SERIES . . . Howden, M.

PERSONAL

AEROPLANE . . .Barbieri, V.
AKRAN . . . Myers, R.
ANGEL BLUE SWEET WINGS . . . Strand, C.
ANSELMO . . . Strand, C.
A TOUTE BETISE . . . Jones, E.
A VISIT TO INDIANA . . . McDowell, C.
BANJO PIE . . . Forney, D.
BARBARA . . . Giritlian, V.
BEDROOM, THE . . . Cohen, K.
BERKELEY 12 to 1 . . . Deitch, D.
BRINGING IT DOWN . . . White, L.
CASSIS . . . Mekas, J.
CATCH . . . Grenier, V.
CATERPILLARS AND ANTS . . . Devensky, D.
CHICKEN FAT TRUTH . . . White, L.
CIRQUE MEMOIRE . . . Huston, L.
CONFESSION . . . Faccinto, V.
CONFESSIONS . . . McDowell, C.
CUMULUS NIMBUS . . . Giritlian, V.
DEATHSTYLES . . . Myers, R.
DIVINE COMPREHENSION . . . Devensky, D.
DOWN WIND . . . O'Neill, P.
DREAMWOOD . . . Broughton, J.
EASY OUT . . . O'Neill, P.
FACE POEM . . . Cohen, K.
FILET OF SOUL . . . Faccinto, V.
FIRST TIME HERE . . . Myers, R.
FRIENDS . . . Levy, L.
GARHARD NICHOLSON . . . Oberhaus, P.
HAMBROSIA . . . White, L.
HASTA LUMBAGO . . . Jones, E.
HOLY SMOKE . . . White, L.
INTRODUCTION REEL . . . Stone, D.
KEEPING KINKY . . . Jones, E.
LIGHT SHAFT . . . Grenier, V.
MEMORABILIA . . . Deitch, D.
MINDSCAPE #1 . . . Ringo, D.
MINDSCAPE #2 . . . Ringo, D.
MOTHER'S DAY . . . Broughton, J.
NEVADA FALL . . . Huston, L.
NEXT TO ME . . . Hancox, R.
NOTES ON THE CIRCUS . . . Mekas, J.
NOTES ON THE MAKING OF A HAND-HELD STRUCTURAL FILM . . . Isaacson, J.
OATH OF FIDELITY . . . Davis, M.
ON CASTRO ST. . . . Barbieri, V.
OPENING/CLOSING . . . Laughlin, K.
PHILL & JEAN . . . Barbieri, V.
PLASTIC EPIPHANY . . . Hood, C.
PORTRAIT . . . Deitch, D.
P.P.1 . . . Deitch, D.
ROSEBUD . . . Sadan, M.
RUNS GOOD . . . O'Neill, P.
SAUGUS SERIES . . . O'Neill, P.
SECRETE OF LIFE . . . Faccinto, V.
SEPTEMBER 15 . . . Hancox, R.
7362 . . . O'Neill, P.
SHADE . . . Grenier, V.
SHE WAS A VISITOR . . . Deitch, D.
SKETCH ON ABIGAYL'S BELLY . . . Perry, D.
SOME TIME SPENT AROUND THIRD & HOWARD . . . Bode, B.
STORE ON TELEGRAPH . . . Oberhaus, P.
TESTAMENT . . . deGrasse, H.
37-73 . . . Myers, R.
200 FEET . . . White, L.
2616 . . . Ringo, D.
WATERFALL . . . Strand, C.
WEST . . . Lloyd, D.
WHERE DID IT ALL COME FROM? WHERE IS IT ALL GOING? . . . Faccinto, V.
WINDOW WIND CHIMES, PART ONE . . . Grenier, V.
WORK DAY . . . Huston, L.

PORNOGRAPHY

DON'T COME IN ME . . . Barbieri, V.
FUCK YOU . . . Barbieri, V.
HOME ON THE RANGE . . . Forney, D.
HUNGRY EYE . . . Cohen, K.
LOVEMAKING . . . Bartlett, S.
ODALISQUE #2 . . . Stone, D.
RAINBOW'S CHILDREN . . . Williams, L.
SECRETE OF LIFE . . . Faccinto, V.
STORY OF A MAN (GOING DOWN IN FLAMES) . . . Lipton, L.

PORTRAITS

AD HOMINEM . . . Lawrence, P.
AKBAR . . . Myers, R.
ALLSION . . . Myers, R.
AN AFFAIR TO REMEMBER . . . Neidhardt, J.
AN EARLY CLUE TO A NEW DIRECTION . . . Meyer, A.
BARBARA . . . Giritlian, V.
BIG CITY . . . Misfud, R.
BILL & RUBY . . . Myers, R.
COSAS DE MI VIDA . . . Strand, C.
CRANEFLY . . . McLaughlin, D.
CUTTING WOOD . . . Olson, R.
DA . . . Myers, R.
DOCTOR, SAN FRANCISCO . . . Neidhardt, J.
DOWNEY . . . deValois, G.
DUE TO YAYA . . . Carson, K.
EAT . . . Statler, C.
FIVE ARTISTS: BILLBOBBILLBILLBOB . . . Nelson & Wiley
FRIENDS . . . Levy, L.
GARHARD NICHOLSON . . . Oberhaus, P.
GEOMETRIC MOUSE . . . Statler, C.
HARD TIMES . . . Neidhardt, J.
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PORTRAITS con't.

HELEN'S F&T RESTAURANT . . . Neidhardt, J.
HER SECRET . . . Barbieri, V.
INTERVIEW . . . Laughlin, K.
INTERVIEW WITH HOWARD . . . Neidhardt, J.
INTRODUCTION REEL . . . Stone, D.
INTRODUCTION TO HUMANITIES . . . Severson, A.
JIMMY GUITAR . . . Neidhardt, J.
KRISTAN WATERLIGHT . . . Adams, R.
LAST STAND FARMER . . . Brick, R.
MARIE . . . deValois, G.
MENDOCINO . . . Wallin, M.
MOON . . . Neidhardt, J.
NAJA . . . O.V.S.
NUDES (A SKETCHBOOK) . . . McDowell, C.
NURSING HOME CAPER . . . Neidhardt, J.
ONE NEETAH AND MICKEY . . . Siporin, M.
OUD . . . Lloyd, D.
PHOEBE AND JAN . . . Wallin, M.
PIYARE . . . Zalisk
PLAIN FREDA . . . Levy, L.
PRESTO . . . Neidhardt, J.
PUTTING THE BABIES BACK . . . White, N.
RIVERBODY . . . Severson & Kennedy
SELF PORTRAIT . . . Stone, D.
SELF PORTRAIT WITH CLARELLEN . . . Marioni, P.
STONED ADVENTURE . . . McLaughlin, D.
SUPER ARTIST, ANDY WARHOL . . . Torbet, B.
THIS IS JENNIFER . . . Giorgio, B.
THREE GRAPHICS . . . Adams, R.
TRANSCRIBED TOXICOSIS . . . Wendt, D.
WITH CATHERINE . . . Csicsery, G.
ZANE FORBIDDEN . . . Wiley, D.

PSYCHOLOGY

A GENTLE KISS . . . Lefort, L.
ALBINO . . . Darbonne, R.
ANDY SHOW, THE . . . Anderson, K.
BEFORE, AFTER . . . Barbieri, V.
CHILDREN OF SYNANON . . . Lefort, L.
COMING BECOMES CAME . . . Misfud, R.
CONFESSION . . . Faccinto, V.
DREAMWOOD . . . Broughton, J.
EXTRAORDINARY POWERS . . . Wiese, M.
FILM FESTIVAL . . . Lefort, L.
FISH, THE . . . Viera, D.
HER SECRET . . . Barbieri, V.
HUMAN BODY MACHINE . . . Ryan, P.
LORA LEE'S BEDROOM . . . Schmoeller, D.
MESSAGES, MESSAGES . . . Wiese, M.
MRS. FRANKLIN WANTS TO SEE YOU . . . O.V.S.
OFFON . . . Bartlett, S.
REENTRY . . . Nelson, B.
RITUALS . . . Cutaia, J.
SCRAMBLED ACE . . . Misfud, R.
SHINTAIDO . . . Wiese, M.
SLEEPWALK . . . Wallin, M.
THIS IS JENNIFER . . . Giorgio, B.
THREE ON A MATCH . . . O.V.S.
TRANSCRIBED TOXICOSIS . . . Wendt, D.
URSULA . . . Williams, L.

RELIGION

CHURCH . . . Forney, D.
CONSPIRACY AND THE DYBBUK . . . Brick, R.
DIE . . . Schofill, J.
DIPLOTERATOLOGY OR BARDOFOLLIES . . . Landow, G.
DIVINE MIRACLE . . . Krumins, D.
EL SANTUARIO DE CHIMAYO . . . Adams, R.
FISH, THE . . . Viera, D.
FUGUE . . . Giorgio, B.
GOLDEN POSITIONS . . . Broughton, J.
HARE KRISHNA . . . Giorgio, B.
INSTITUTIONAL QUALITY . . . Landow, G.
INTRUSION . . . Haack, W.
MALTESE CROSS MOVEMENT . . . Dewdney, K.
MEDIA MESSAGE (A NATURAL CEREAL) . . . Cato, D.
NOVITIATE . . . Bond, T.
NUPTIAE . . . Broughton, J.
OPUS #5 . . . Williams, L.
POUR TOI MON AMOUR . . . Huppert, E.
REVELATION OF THE FOUNDATION . . . Lipton, L.
RITE . . . Sunier, J.
SACRED ART OF TIBET . . . Jordan, L.
TALL DARK STRANGER . . . Hancox, R.
THIS IS IT . . . Broughton, J.

SATIRE

ABSURD REASONING . . . Stone, D.
ADVENTURES OF JIMMY . . . Broughton, J.
AIRPLANE GLUE, I LOVE YOU . . . Lester, H.
A LITTLE DEBAUCHERY . . . Hood, C.
AMERICAN CAN CAMERA . . . Darbonne, R.
AMERICA'S IN REAL TROUBLE . . . Palazzolo, T.
AN AESTHETIC QUALITY . . . Obern, V.
ANATOMY OF A BOMBING . . . deGrasse, H.
ANATOMY OF A FILM . . . Forney, D.
ANGRY GOD . . . deGrasse, H.
ANGRY GOD, TRAILER . . . deGrasse, H.
AN OPEN LETTER . . . Focus Pocus Film Squad
AS THE WHEEL TURNS . . . Wallin, M.
A 29 MINUTE FILM WITHOUT CONSEQUENCE . . . Sander, L

SATIRE con't.

BARBED WIRE STORY . . . Forney, D.
BLACKS AND WHITES, DAYS AND NIGHTS . . . Vanderbeek, S.
BREATHDEATH . . . Vanderbeek, S.
BRIDE STRIPPED BARE . . . Palazzolo, T.
CAMPAIGN . . . Palazzolo, T.
CHRIST OF THE ROOFTOPS . . . deGrasse, H.
COP, THE . . . deGrasse, H.
CREATION . . . Williams, L.
DIAL-AN-OM . . . Lloyd, D.
DINNER DATE, THE . . . Harrison, D.
DOCTOR PETRONIUS, SEDUCER OF WOMEN . . . deGrasse, H.
DRY RUN . . . Genest, B.
EGG TIDE . . . Forney, D.
ENJOY YOURSELF,
IT'S LATER THAN YOU THINK . . . Palazzolo, T.
FISHSCALE . . . Forney, D.
FLY ME TO THE MOON . . . McDowell, C.
GI. JOE MEETS BARBIE DOLL . . . Nolan, R.
HAIRWASH STUDY NO. 1 . . . Fat Films
HE . . . Palazzolo, T.
HONEY MOON LANE . . .Grenier, V.
HOT NASTY . . . Palazzolo, T.
HOW TO EAT . . . Siporin, M.
INNER ARGH . . . de Grasse, H.
INSIDE DOPE . . . Burckhardt, R.
IT'S NO JOKE . . . Roll, H.
JOINT VENTURE . . . Genest, B.
KILLMAN . . . deGrasse, H.
KONIEC . . . Viera, D. & Litecky, M.
LAWYER, THE . . . deGrasse, H.
LITTLE WHITE LIES . . . White, N.
LOONY TOM . . . Broughton, J.
LOTUS WING . . . Abrams, J.
LOVEIT/LEAVE IT . . . Palazzolo, T.
MAKING OUT . . . Farley, W.
MARTYR, THE . . . Merciez, R.
MOTHER OF FIVE . . . McLaughlin, D.
MRS. FRANKLIN WANTS TO SEE YOU . . . O.V.S.
MR. TRI-STATE . . . Palazzolo, T.
NIGHT MAIL . . . Genest, B.
NIGHT OF TERROR . . . Lane, B.
NOSE, THE . . . Lester, H.
NOT YET . . . Forney, D.
NUDE, LEWD, AND NAKED . . . Roll, H.
O . . . Palazzolo, T.
OH DEM BANANAS . . . Buehler, D.
OLIVES . . . Forney, D.
OMAHA NEBRASKA . . . Forney, D.
ORGANIC VAMPIRE . . . deGrasse, H.
PARADE . . . Forney, D.
P.C.T.F. . . . deGrasse, H.
PEED INTO THE WIND . . . McDowell, C.
POWERMAN . . . Lipton, L.
PTERODACTYL . . . Pearson, L.
PURPLE HEART . . . Obern, V.
RICKY AND ROCKY . . . Palazzolo, T.
RITZ NEWSIOLA #1; #2; #3 . . . Siporin, M.
SATAN'S GURU . . . deGrasse, H.
SCHMEERGUNTZ . . . Nelson, G. & Wiley, D.
SCREENING'S LOGO . . . Focus Pocus Film Squad
SET YOUR CHICKENS FREE . . . Shelton & Van Meter
SHRDLU, THE . . . Sunier, J.
SIAMESE TWIN PINHEADS . . . McDowell, C.
SKULLDUGGERY . . . Vanderbeek, S.
SNATCHES . . . Obern, V.
STREETWALKER & THE GENTLEMAN . . . Cohen, K.
STUDY FOR PARADISE . . . Stone, D.
SUPER-IMPOSITION . . . Vanderbeek, S.
SWING LOW SWEET CHARIOT . . . Giorgio, B.
TERROR TRAIL . . . Pearson, L.
TRUTH FOR RUTH . . . McDowell, C.
WARNING . . . Beeson, C.
YES, WE HAVE NO BANANAS . . . Sunier, J.

SCIENCE FICTION

DIAL-AN-OM . . . Lloyd, D.
HEAVY-LIGHT . . . Beckett, A.
INCREDIBLE INVASION . . . Gregory, D.
LURK . . . Burckhardt, R.
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AD HOMINEM . . . Lawrence, P.
AFRICAN PASTORALE . . . Paddock Films
AHEAD IN PARIS . . . Pearson, L.
AKBAR . . . Myers, R.
AMERICA CAN CAMERA . . . Darbonne, R.
AMERICA'S IN REAL TROUBLE . . . Palazzolo, T.
AN AESTHETIC QUALITY . . . Obern, V.
AN AMERICAN DREAM . . . Klein, M.
AN ARKENSTONE FANTASY . . . Cambou, D.
A 29 MINUTE FILM WITHOUT CONSEQUENCE . . . Sander
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BATTLE ROYAL . . . Hoyle, A.
BE-IN . . . Abrams, J.
BLACK POWER WE'RE GONNA SURVIVE AMERICA . . . Henny
BRIDE STRIPPED BARE . . . Palazzolo, T.
BRIG, THE . . . Mekas, J.
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BUT WHAT DO WE DO? . . . Henny, L.

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CAPTAIN BREZEWSKI . . . Holden, D.
CATTLE . . . Hoyle, A.
COMMUNITY VIDEO . . . Henny, L.
CONSPIRACY AND THE DYBBUK . . . Brick, R.
CORNUCOPIA . . . Lipton, L.
CREATION . . . Williams, L.
DEAD END STREET? . . . Henny, L.
DEATH OF ALEX LITSKY . . . deGrasse, H.
DOMESTIC TRANQUILITY . . . White, D.
DON'T COME IN ME . . . Barbieri, V.
DUNES OF TRURO . . . Lipton, L.
EGGTIMER . . . White, N.
EIGHT . . . Obern, V.
ENJOY YOURSELF
IT'S LATER THAN YOU THINK . . . Palazzolo, T.
EVERYBODY NEEDS SOMEBODY . . . Giorgio, B.
EXCERPTS . . . Simons, J.
EYETOON . . . Abrams, J.
FEATHERS IS A (BIRD) IF IT IS A BIRD . . . Ramsing, P.
FILMPIECE FOR SUNSHINE . . . Schofill, J.
FROGS . . . Salmore, C.
GYPSY AND ME . . . Beeson, C.
HAIRY KARI . . . Harkness, R.
HE . . . Palazzolo, T.
HEY MAMA . . . Obern, V.
HOLDING . . . Beeson, C.
HOT NASTY . . . Palazzolo, T.
I AM JOAQUIN . . . El Teatro Campesino
IDAHO OUT . . . Lloyd, D.
JANUARY 23rd . . . McLaughlin, D.
KIRSA NICHOLINA . . . Nelson, G.
LOST CHORD . . . Anderson, K.
LOTUS WING . . . Abrams, J.
LOVE IT/LEAVE IT . . . Palazzolo, T.
MARTYR, THE . . . Merciez, R.
MEDIA MESSAGE (A NATURAL CEREAL) . . . Cato, D.
MR. TRI-STATE . . . Palazzolo, T.
NEMESIS . . . Haack, W.
O . . . Palazzolo, T.
PARTY, THE . . . Weisburd, H.
PEACE MARCH . . . Reveaux, A.
PEACE PICKETS ARRESTED
FOR DISTURBING THE PEACE . . . Henny, L.
PEOPLE'S PARK . . . Reynolds, J.
POUR TOI MON AMOUR . . . Huppert, E.
PURPLE HEART . . . Obern, V.
PUR$UIT OF HAPPINE$$
THE MATERIALI$TIC WAY . . . Lohman, K.
QUIETUS . . . Paggie, M.
RAT RACE . . . Reynolds, J.
RESISTANCE, THE . . . Henny, L.
REVELATION OF THE FOUNDATION . . . Lipton, L.
RICKY AND ROCKY . . . Palazzolo, T.
RITUALS . . . Cutaia, J.
RITZ NEWSIOLA #1; #2; #3 . . . Siporin, M.
SASQUATCH AMONGST US . . . Wendt, D.
SCHIZOPHRENIA OF WORKING FOR WAR . . . Henny, L.
SECRET OF QUETZALCOTAL . . . Pearson, L.
SONG: THE ASTRONAUTS . . . Lloyd, D.
STORY OF A MAN (GOING DOWN IN FLAMES) . . . Lipton, L.
SUNDAY AT THE PARK . . . Clarke, R.
SUN REXALL COWBOY . . . Hafford, P.
SWEET RUDY CAIN . . . Hood, C.
TAKE OFF . . . Nelson, G.
TO HEAL A SCAR . . . Kull, D.
TOUGHEST GAME IN TOWN . . . Ballis, G.
TOWARDS A PEOPLES CINEMA . . . Henny, L.
WATERCRESS . . . Beeson, C.
WE SHALL MARCH AGAIN . . . Lipton, L.
WOMEN . . . Beeson, C.
YOU, MOTHER . . . Holmes, K.

SPORTS

BATTLE ROYAL . . . Hoyle, A.
BICYCLE RACER . . . Anderson, K.
BIRDPEOPLE . . . Misfud, R.
EXTRAORDINARY POWERS . . . Wiese, M.
LA PREMIERE ETOILE . . . Wees, B.
SHINTAIDO . . . Wiese, M.
60 SECOND DELAY . . . Nichols & Halberstadt
TASMANIAN DEVIL . . . Ungerer, W.
TIDES OF THE SUN . . . Chamberlain, B.

STRUCTURAL

APROPOS OF SAN FRANCISCO . . . Levine, C.
ATMOSFEAR . . . DeWitt, T.
BESSIE SMITH . . . Levine, C.
CANADIAN PACIFIC . . . Rimmer, D.
DIARY . . . Stone, D.
ECLECTIC LIGHT . . . Harkness, R.
FASTEN SEATBELTS . . . O.V.S.
FORCE FIELD: SAND . . . Levy, L.
4000 FRAMES—AN EYE OPENER . . . Cantrill
FRAMEWORK . . . Schreiber, R.
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HIGHWAY LANDSCAPE . . . Murphy, J.
HORSEOPERA . . . Levine, C.
ICE . . . Murphy, J.
ID, THE . . . Reynolds, J.
I DIPPED MY FINGERS . . . Olson, R.
INTERVIEW . . . Laughlin, K.
ISLAND FUSE . . . Cantrill
MYOPIA . . . Levy, L.
NOTES ON THE MAKING
OF A HAND-HELD STRUCTURAL FILM . . . Isaacson, J.
PEACHES AND CREAM . . . Levine, C.

STRUCTURAL con't.

PEERAMID . . . Bowles, P.
PLAIN FREDA . . . Levy, L.
PRELUDE . . . Harkness, R.
PRINT GENERATION . . . Murphy, J.
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SEASHORE . . . Rimmer, D.
SÍ SEE SUNNI . . . Levine, C.
SIVA . . . Levine, C.
SHOOTING GUNS . . . Levine, C.
SKY BLUE WATER LIGHT SIGN . . . Murphy, J.
SLEEPWALK . . . Wallin, M.
SOUND OF CHARTREUSE . . . Levine, C.
STRATUM LUCIDUM . . . Lipton, L.
SURFACING ON THE THAMES . . . Rimmer, D.
VARIATIONS ON A CELLOPHANE WRAPPER . . . Rimmer, D.
WHITE BLISS: ROAD . . . Lipton, L.

SURREALISM

A . . . Misfud, R.
ACAPULCO COME-ON . . . Misfud, R.
ADHOMINEM . . . Lawrence, P.
AKRAN . . . Myers, R.
BEETHOVEN'S CHICKEN . . . Devensky, D.
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